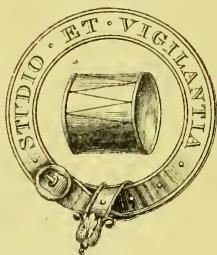




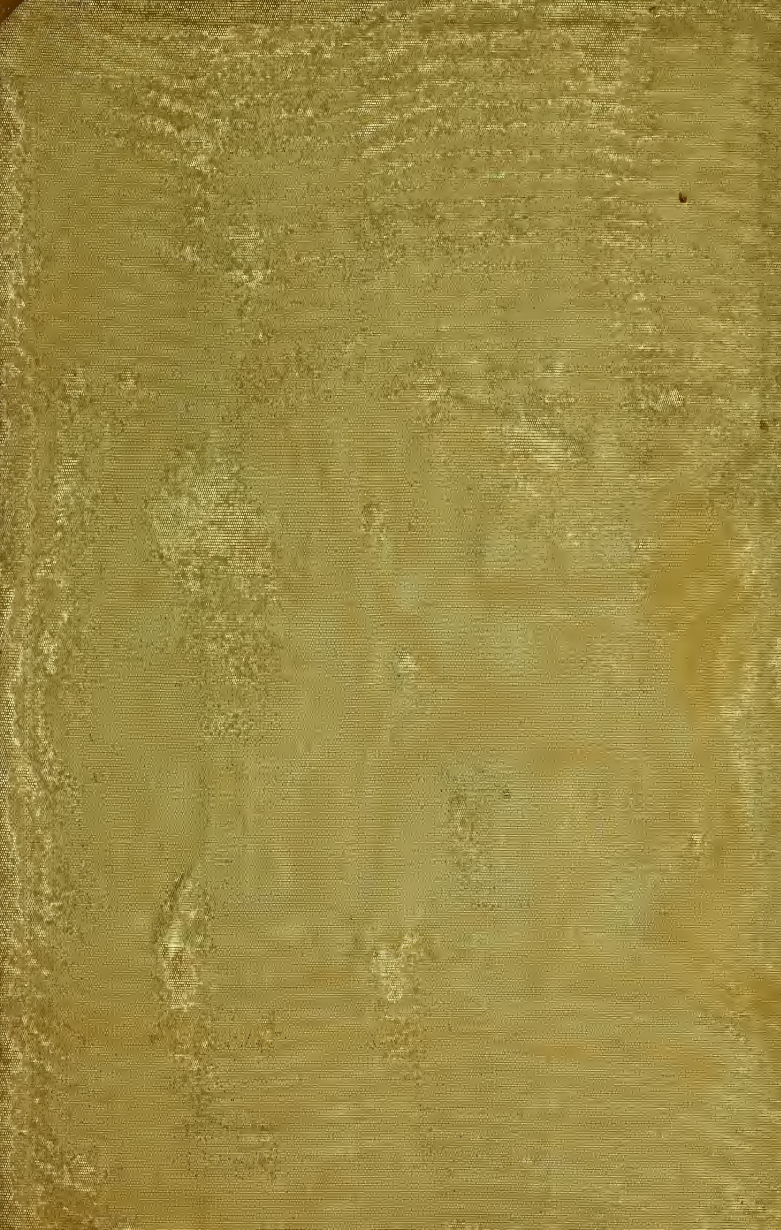
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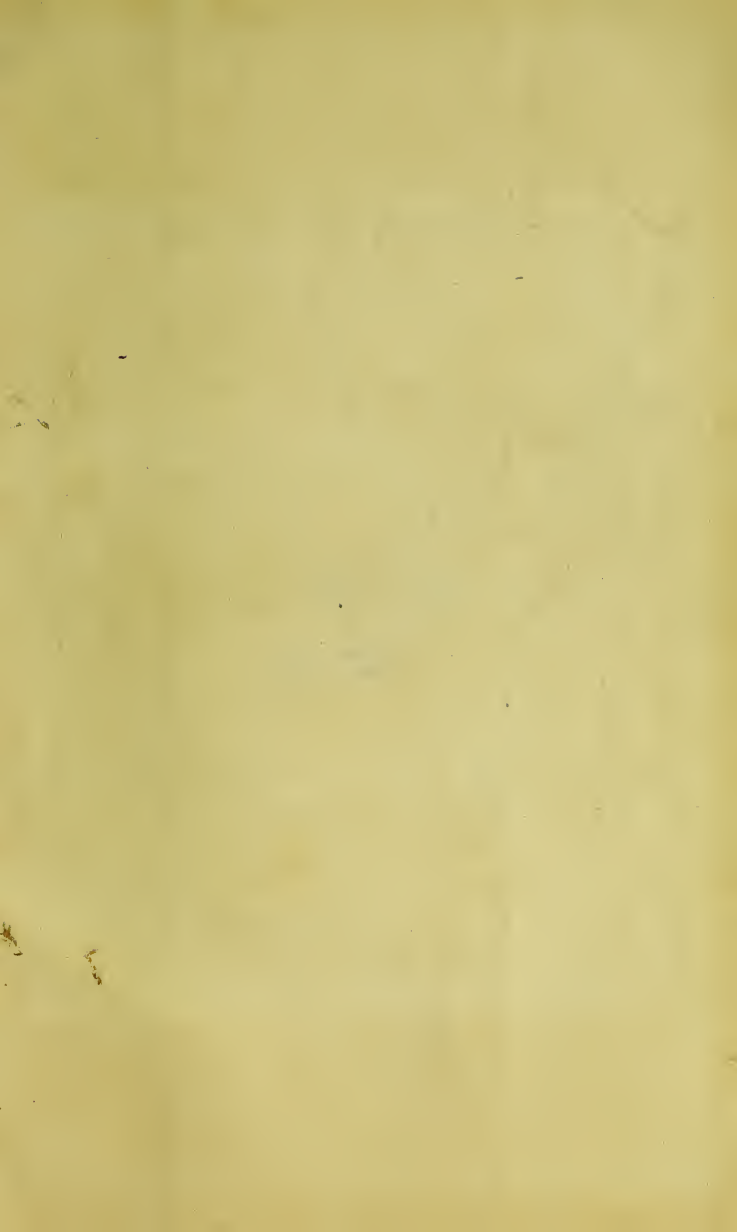


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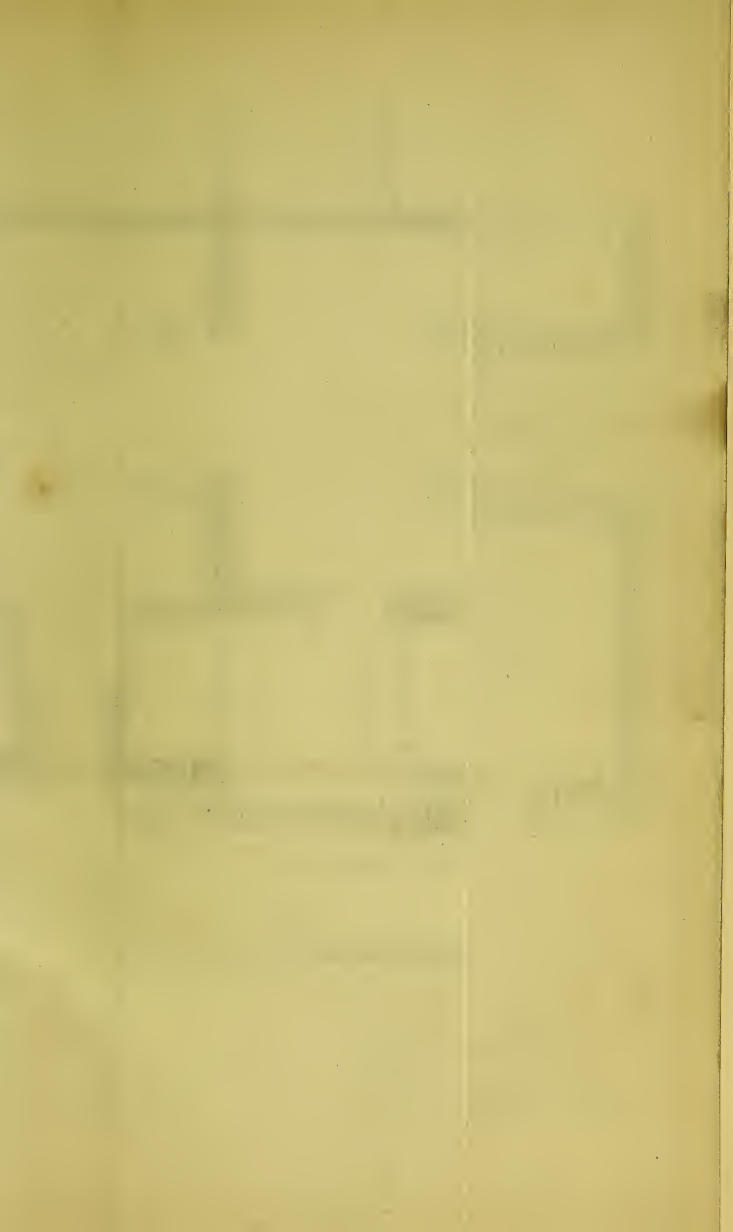


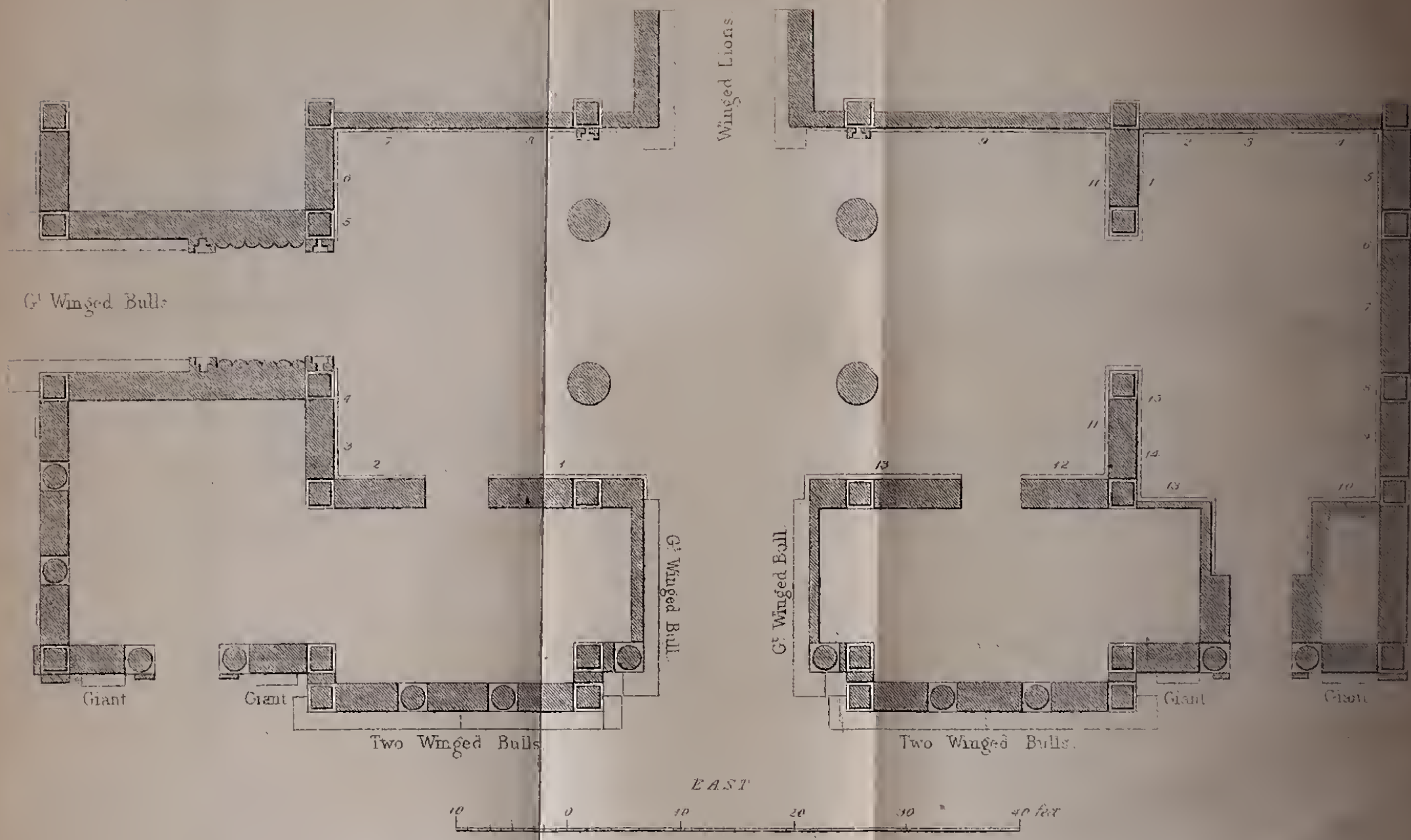




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ASSYRIAN COURT

THE
NINEVEH COURT

IN THE
CRYSTAL PALACE.

DESCRIBED BY
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* * *Some of the Illustrations in this volume have been kindly lent by*

MR. JOHN MURRAY *and* MR. HERBERT INGRAM.

NOTICE.



THE Nineveh, or Assyrian Court in the Crystal Palace has been erected from the designs and under the immediate superintendence of Mr. Fergusson—a gentleman who has especially devoted himself to the study of Assyrian architecture, and has spared no pains to examine and compare every fragment of architectural ornament and detail, as well as every monument which might throw light upon the subject, discovered during the researches of M. Botta and the Author in Assyria, and to consult all the authorities on the question in this country and France. He has been ably seconded by Mr. Collman, of Curzon Street, who has applied himself most diligently and successfully to the investigation of the peculiar mode of colouring and ornamentation used by the ancient Assyrians, and has, to a remarkable degree, entered into the spirit of their style of artistic treatment. The colossal Bulls, at some of the entrances, and the Bull-capitals and columns from Persepolis, have been modelled by Mr. Harper from the originals and from careful drawings.

The thanks of the Crystal Palace Company are especially due to the French government, for its liberality in granting full permission to their agents to take casts from the Assyrian

sculptures preserved in the Louvre, and to examine the drawings and plans of discoveries recently made at Khorsabâd, sent to France by M. Place, French consul at Mósul.

The Company are equally indebted to the Trustees of the British Museum for the casts of numerous Assyrian bas-reliefs in the national collection.

Before describing the Nineveh Court, it has been thought advisable to give a slight sketch of the recent researches and discoveries among the ruins of Nineveh, to serve as an introduction to the examination of the various sculptures and monuments which it contains.

THE NINEVEH COURT.

INTRODUCTION.

SIX hundred years before Christ Nineveh ceased to be a city, and Assyria an empire. Cyaxares, at the head of a vast army of Babylonians and Persians captured Nineveh after a short siege, destroyed its walls and palaces, and left it what it has remained to this day, a heap of ruins. The Assyrians, after the destruction of their capital, became subjects of the King of Babylon, and appear no more in history as an independent people.

As the great historians of Greece had not been born before the Assyrian empire had perished, no trustworthy account of it is to be found in profane history ; but the Greeks preserved many traditions concerning its power and extent, and traced to it much of their civilisation and religion, as well as many of their arts. It is, however, in the Bible that we have the most distinct and authentic notices of the state of Assyria. The Jews and the Assyrians were kindred people. They spoke nearly the same language, they claimed the same descent, and, as recent discoveries have shown, there was a considerable resemblance in their political condition. The dominions, too, of the Kings of Assyria bordered on those of the Jewish monarchs, and there was constantly war between them. Indeed, there is good reason for believing that for several hundred years the Jews were actually tributaries to the Assyrians. It was, no doubt, chiefly on account of this intimate connection, that the Jews were so frequently in danger of being corrupted by the superstitions and idolatrous worship of their neighbours, a tendency which drew forth the most emphatic warnings and denunciations of the prophets. The Kings of Nineveh, and their successors in the Empire of the East—the Kings of Babylon—were also repeatedly declared to be the instruments

by which the Almighty would punish the transgressions of the Jews, who were ultimately to be led away captive by those monarchs, and to expiate their sins in miserable bondage. It was soon after the division of the twelve tribes into the two distinct monarchies of Judah and Israel, under Rehoboam and Jeroboam, nearly 1000 years B.C., that the wars between the Assyrians and Jews appear to have commenced, or, at least, it is then that those wars are first mentioned in the Bible ; for the Jews, now weakened by their internal dissensions, offered an easy conquest to their ambitious and powerful neighbours.

The first Assyrian king, whose name is mentioned in Scripture, was Pul. He came against Samaria when Menahem reigned over Israel, and Azariah over Judah (about 770 B.C.), and having exacted a heavy tribute of 1000 talents of silver from the Israelites, returned to Assyria (2 Kings, xv. 19). Tiglath-Pileser, who appears to have been his successor, after having carried away captive the tribe of Naphthali in the reign of Pekah, became the ally of Ahaz against the Syrians, and received in return from the King of Samaria, "the silver and gold that were found in the House of the Lord and in the treasury in the King's House." (2 Kings, xvi. 8.) The next Assyrian royal names which occur in the Bible are Sargon and Shalmaneser (Isaiah xx. and 2 Kings, xviii.), believed by some to belong to the same king. Shalmaneser destroyed Samaria, and leading away captive the remainder of the ten tribes, placed them "in Halah and Habor, by the rivers of Gozan, and in the cities of the Medes." Thus ended the kingdom of Israel. Sennacherib, the successor of Sargon, made war upon Hezekiah, King of Judah, took Lachish and many of his principal cities, and exacted so large a tribute, that the Jewish monarch was compelled to cut off the gold from the doors and pillars of the temple. (2 Kings, xviii. 16.) At a subsequent period, however, the Assyrian army was destroyed by a pestilence, sent by God to punish the pride and arrogance of Sennacherib, who, on his return to Nineveh, was murdered by his two sons as he was worshipping in the House of Nisroch, his god. Esarhaddon, his son, who succeeded him, is the last Assyrian king mentioned in the Bible. Under one of his immediate successors Nineveh must have perished. Jerusalem was destroyed and the Jews carried into captivity by Nebuchadnezzar, after the Assyrian Empire had been absorbed into that of Babylon.

It is this close intercourse, during several centuries, between the Jews and the Assyrians, the signal part which the kings of Nineveh

were destined to perform in the fulfilment of prophecy, and the ultimate destruction of the kingdom of Israel by Shalmaneser or Sargon, which render the recent discoveries among the ruins on the banks of the Tigris of such vast interest and importance, especially when those discoveries, as we shall shortly show, most completely corroborate the events recorded in the Bible, and illustrate to a remarkable extent the connexion between those two nations both in manners and language.

The Bible describes what recent discoveries fully confirm, the extent and power of the Assyrian empire, the pride and magnificence of its kings, its vast armies, composed of footmen, horsemen, and chariots, and the skill, enterprise, and wealth of its inhabitants. Nineveh, we are told in the book of Jonah, was a great city of no less than three days' journey in extent—meaning probably in circuit—containing more than six-score thousand persons who could not discern their right hand from their left hand, a description which has been variously applied to young children and to ignorant persons, but which, however applicable, conveys a striking illustration of the vast population of this mighty capital. The traditions preserved by the Greeks are no less full and precise as to its riches and splendour; and the dimensions they assign to it, correspond with the three days' journey of the Bible, and with the space actually occupied by its ruins.

These dimensions, far exceeding those of any modern capital, would seem to be too vast for a city, were it not remembered that it included gardens and fields, and was made up of several distinct walled quarters, distant from one another and divided by cultivated lands. The peculiar customs which have at all times prevailed in the East, especially with regard to polygamy and the seclusion of women, render a much larger space necessary for a dwelling than in the West, and more than one family rarely inhabit the same house. Such is the case in the modern capitals of Isfahan and Damascus; although they occupy as much ground as London or Paris, they do not contain a tithe of the population. Ancient writers tell us that in the event of a siege, Nineveh and Babylon could supply from the arable land within their walls abundant supplies for their inhabitants. It is, however, doubtful whether the whole of this vast area was enclosed by one great wall; it would appear from existing remains that each quarter only was so fortified and protected.

So completely had this great city disappeared, that Xenophon, who marched over its site with the ten thousand Greeks, about 250

years after its destruction, does not even record its name, and merely alludes to a few isolated ruins. The very position of Nineveh had, in subsequent ages, become a matter of doubt, and might have remained so but for those discoveries which have recently brought to light some of its ruins.

This entire disappearance of Nineveh, whilst the other great capitals of the ancient world had left some visible traces of their principal monuments, by which their site could be determined, is chiefly to be attributed to the materials of which it was constructed. The Assyrians did not, like the Egyptians, Greeks, and Romans, build their palaces and temples either of granite, precious marbles, or durable stone, but even their public edifices, as well as their humblest habitations, were of bricks made of clay mixed with chopped straw, and merely dried in the sun. Without the chopped straw the clay would not have been bound together, or have had sufficient consistency for use ; hence the meaning of the passage in the book of Exodus (chap. v. 7.) which describes the hardships of the Jews when the Egyptians refused to supply them with straw to make their bricks. Other materials, such as marble, alabaster, stone, and kiln-burnt bricks, generally painted or glazed, were used by the Assyrians in their principal edifices, but to a comparatively limited extent, and only by way of ornament. Hence, when the buildings were once deserted, the upper walls and stories soon fell in and buried the lower. The bricks of clay became earth again, and the ruins would assume the appearance of mere natural heaps and mounds rising in the plain, upon which the grass grew and corn might be sown. And such have been the ruins of Nineveh for more than two thousand years.

On the left, or eastern bank, of the river Tigris, about 250 miles to the north of Baghdad and opposite to the modern town of Mósul, rise a number of these mounds. Some are of great size, and upon them the Arabs have built villages and have cultivated the soil. Others stretch out in long parallel lines, marking the site of walls and fortifications. The present inhabitants of the country, although not the descendants of the ancient, still preserve a few traditions which point to these remains as the ruins of Nineveh. Upon one of the most considerable stands a building, which is supposed to cover the tomb of the Prophet Jonah, who is believed by orientals to have died where he prophesied. Another is called Nimroud, or Nimrod, and an adjoining elevation Asshur, or Athur. The late Mr. Rich, the British resident or political agent at Baghdad, a gentleman distinguished for his acquirements and his acquaintance

with the languages and antiquities of the East, was the first to call attention to these very remarkable remains. During a visit to Mósul, in the year 1820, he had an opportunity of carefully examining the mounds opposite that town. He found among the rubbish scattered around them, fragments of marble and bricks bearing traces of inscriptions in the peculiar character called the arrow-headed, or cuneiform. He learnt, too, from the Arabs, that large slabs of marble covered with sculptured figures of men and animals had occasionally been dug out of the ruins. Mr. Rich consequently inferred that these heaps of earth must cover the remains of vast edifices. Many years, however, elapsed before they were more completely examined, and the nature of their contents ascertained.

M. Botta, French Consul at Mósul, first undertook, in 1842, regular excavations in the ruins, commencing with a great mound called Kouyunjik, rising on the banks of the Tigris, opposite to the town. He worked for some time without success, until he was guided by a peasant to the village of Khorsabâd, built upon one of these artificial elevations about fourteen miles from the river. Sculptured stones were said to have been found there by the Arabs when digging the foundations of their houses. M. Botta immediately sunk wells into the mound and soon discovered several slabs, seven or eight feet high, of a kind of gray alabaster, or gypsum, carved with human figures in relief. They proved to be part of the panelling or casing of a wall built of sun-dried bricks. Others succeeded, and M. Botta ere long found that he was in a chamber forming part of an edifice which had been buried at some remote period. Carefully removing the earth, he at length came to a doorway leading into a second apartment; similar discoveries followed, and, in the space of a few months, a large number of halls and chambers were completely explored, belonging to a magnificent edifice whose walls were all panelled with sculptured slabs, and whose entrances and *façades* were ornamented with monstrous forms carved partly in full, and partly in high relief. These extraordinary figures, which appeared to guard the inner recesses of the palace, were of colossal size, and united the head of a man with the body of a bull and the wings of a bird. Similar monsters had been discovered among the ruins of the celebrated city of Persepolis, the ancient capital of Persia. They were singularly grand and imposing in form, and thus dug as it were out of the bowels of the earth, had a very striking and solemn appearance. The sculptures on the walls, cut in low relief,

represented various scenes from the public and private life of the Assyrians—battles, sieges, banquets, processions, &c., and here and there colossal figures of priests and deities. There were no traces of the upper part and roof of the edifice ; as they had been principally constructed of wood and other perishable materials, they had entirely disappeared. Only the lower part or basement, consisting of thick walls of sun-dried bricks, panelled with the slabs of alabaster, had resisted the ravages of time.

The art displayed in the sculptures, although rude and primitive, was distinguished by considerable truth of outline and elegance of detail. It has now taken its place amongst other styles of ancient art, and is easily recognised by its peculiar characteristics, especially in the treatment of the human form, marked by the strong development of the limbs and muscles, in the nature of its ornamentation frequently marked by considerable grace and beauty, and in the conventional mode of portraying natural objects, such as mountains, trees, rivers, &c. Traces of colour were found upon nearly all the bas-reliefs, thus showing that the Assyrians, like other ancient nations, painted their sculptures and the architectural ornaments of their buildings.

During his researches at Khorsabád, M. Botta was in constant communication with the Author, who, as far back as the spring of 1840, had visited the ruins of Nineveh, and had formed the plan of opening the principal mounds. It was not, however, until 1845, that he was able to carry out, by the assistance of Lord Stratford de Redcliffe, then Sir Stratford Canning, his long-cherished design. In the autumn of that year he returned to Mósul. The jealousy which the Turkish authorities and the inhabitants of the country had shown of M. Botta's excavations,—carried on, as they believed, for the purpose of discovering buried treasures, or for some mysterious object connected with designs upon the territories of the Sultan, attributed to Europeans,—rendered it necessary to commence operations with great caution. The mound of Nimroud was consequently selected for examination as being the farthest removed from Mósul, as well as being the most important and interesting in this part of Assyria. At that time the country around the ruins had been left a desert, and was only occasionally visited by bands of Arab horsemen in search of plunder.

It was on the 8th of November that the Author left Mósul for Nimroud, floating down the river Tigris on a raft formed of inflated skins. He was accompanied by an English gentleman, Mr. Ross. In a few hours he reached the ruins. The

periodical rains not having yet commenced, the vast mound was still an arid, yellow heap, rising in the midst of a great plain equally devoid of verdure ; no remains of building, not even a trace of masonry, were visible. The enormous platform, or terrace, seemed a natural elevation ; and, had it not been for the fragments of brick and pottery, some inscribed with arrow-headed characters, scattered on its surface, there would have been no signs to lead to the conjecture that edifices had once stood on its summit. The mound was nearly a parallelogram, in length about 1800 feet, in breadth 900, and at the north-west angle rose a high cone, which has been called the “pyramid.” The river Tigris once watered its western base, but had long deserted its ancient bed, now flowing at the distance of nearly a mile and a half from the ruins.



The great Mound of Nimroud.

The mode of carrying on the excavations at Nimroud, and their results having been fully described in a work published by the Author on his return to this country after his first expedition to Assyria,* it will be sufficient to give a very slight sketch of the nature of the discoveries made by him in the ruins. The first successful researches were undertaken in the south-west corner of the mound, where a wall, panelled as at Khorsabâd with inscribed slabs, was almost immediately uncovered. The edifice to which it belonged had evidently been destroyed by fire, its ruins were buried in charred wood, and the alabaster was almost reduced to lime. Some days elapsed before more perfect remains were discovered. At length an entire slab, sculptured with a winged figure in low relief, was dug out of the north-west corner of the mound, and a few days after the colossal human head, which formed the

* See “Nineveh and its Remains,” and the Abridgment by the Author.

first great discovery at Nimroud, was uncovered. The sudden appearance of this strange object caused great excitement amongst the Arabs and the inhabitants of Mósul, who believed it to be the head of one of their prophets, or of some evil spirit, and led to the temporary suspension of the excavations. Not long after, however,

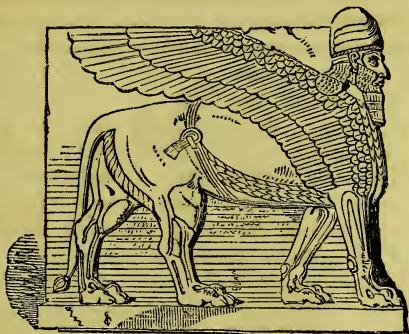


Discovery of the Colossal Head.

they were renewed under the authority of an imperial firman, and have since been carried on without any other interruption ; the Sultan having generously permitted the Author to explore all the ruins in this part of his dominions, and to remove any monuments that might be discovered to this country.

The human head proved to be part of one of those emblematic figures already described as having been found in the ruins of Khorsabâd, except that the body was that of a lion instead of a bull. There were some differences too in the details. The

horned cap, that peculiar head-dress always given to sacred figures on the Assyrian monuments, was round instead of square, and this distinction is now known to mark the earliest Nineveh remains. In the Nineveh Court in the Crystal Palace this turban-like head-dress will be observed in the lions forming the doorway on the west side of the central hall (the head of the one to the right being a cast from that first discovered at Nimroud), which differ in this respect from the winged bulls of the *façade* and principal entrance.



Human-headed Lion.

A second human-headed lion was soon after discovered, the two forming a portal into a grand hall, 154 feet in length, and 33 in breadth, in which were three other entrances similarly ornamented. The walls of this magnificent apartment had been entirely panelled with alabaster slabs, which, with one or two exceptions, were carved with elaborate bas-reliefs, representing battles, sieges, and hunting scenes, divided into two compartments, an upper and a lower, by a band of inscriptions. Unfortunately, one side of this hall had been almost entirely destroyed, and it was only from the fragments scattered amongst the rubbish that the nature of the sculptures, which once adorned it, could be ascertained. The opposite wall was still preserved almost entire, although many of the slabs had fallen from their places upon the pavement. Nearly the whole series of these sculptures has been placed in the British Museum, and casts from them surround the inner chamber of the Nineveh Court.

The entrances formed by the winged bulls and lions led into further chambers, from which doorways opened into other parts of the building; one apartment having been discovered, the excavators had only to follow the walls to penetrate into others. After some months' labour five and twenty halls and chambers were explored, all panelled with slabs of alabaster—some sculptured with figures, others merely inscribed with a short record in the arrow-headed character, containing the name, titles, and principal events of the

reign of the royal founder, repeated on almost every stone used in the edifice, and now known as "the standard inscription of Nimroud."

The workmen employed by the Author were chiefly Arabs, and Nestorian Chaldæans. Soon after the excavations had been commenced, the tribes which usually inhabit the plain around the ruins returned to their pastures. By entering into friendly relations with the chiefs, and humouring the peculiar prejudices and customs of their followers, an effective body of Arabs was soon collected together. They usually brought their black tents, with their wives and children to the mound itself, and there encamped whilst the excavations were in progress. They were chiefly employed in removing the earth from the ruins in baskets, no other mode of proceeding being known in the country. The more arduous labour of digging away the rubbish, which on account of its hardness and consistency, could only be effected with iron picks, was assigned to the Nestorian Chaldæans of the mountains, a hardy and industrious race of Christians, with whom the Author had opened communications, and who came down from their villages to earn a scanty subsistence after they had been plundered of all their property by the Kurds.

The sculptured and inscribed walls, forming the lower part of the ancient edifices, were buried beneath a vast heap of rubbish, the remains of the upper stories and roofs, and of fine soil which, had been for ages accumulating above the ruins. In some places this mass of earth rose fifteen or twenty feet above the slabs. The surface of the platform or mound was nearly flat. Upon it the Arabs, and probably those who inhabited the country before them, had sown corn for centuries, little thinking that their rude ploughs were passing over the sculptured halls of palaces, once the marvel of the Eastern world. Even tombs which must have held their dead before the birth of Christ, and some which contained vases and ornaments of Greek and Roman origin, were found above the Assyrian edifices. Had the ruins been completely explored, an immense quantity of earth must have been removed. In order, therefore, to save labour and much needless expense, the sides only of the chambers, ornamented with the panelling of sculptured or inscribed slabs, were uncovered, the centre being left unexamined and filled with rubbish. Thus the excavations had the appearance of a number of narrow galleries, open to the sky above, formed on one side by bas-reliefs and inscribed slabs, and on the other by a wall of earth mingled with bricks, decayed wood, and pottery. When the palace had been thus partially explored, a selection

was made of the most interesting and best preserved sculptures to be sent to England for the British Museum, and the smaller lion and bull now in the national collection, with the slabs of which casts have been placed in the Nineveh Court, were taken from the ruins. From the size and weight of these objects, and the entire absence of any mechanical contrivances in the country, considerable difficulty was experienced in moving them. A rude cart was at length constructed, and, with the assistance of a large number of Arabs, the two principal sculptures, the bull and lion, were lowered from their erect position at the entrances which they



Rafts upon the Tigris.

guarded, and were dragged to the water's edge. They were then placed upon rafts made of inflated skins bound together, and

floored with beams and planks of wood. Upon these primitive vessels they floated down the river Tigris to Busrah (Balsora), where they were shipped for England.*

On the Author's return to Assyria in 1849, further excavations were undertaken in the north-west corner of the Nimroud mound. Many new chambers were discovered belonging to the palace already partly explored, but their walls were not panelled with sculptured slabs, being simply plastered and painted with various ornamental designs and groups of figures. In one of these apartments, which appears to have been the royal treasury or store-house, was found an interesting collection of bronzes and other objects, consisting of plates, bowls and cups, elaborately embossed and engraved with a variety of elegant patterns, and with figures of men and animals ; of many large copper cauldrons ; of arms, such as arrows, swords, spear-heads and shields ; of the remains of a throne made of ivory and precious wood, encased with plates of copper embossed with various figures and designs, corresponding exactly with the representation of the royal seat in the bas-reliefs, and upon which Shalmaneser or Sennacherib himself may have sat ; of several elephant's tusks of considerable size ; of parts of altars and tripods in bronze ; of glass bowls, and of a variety of ornaments in ivory, mother of pearl, glass, enamel and copper. These, with one beautiful glass vase, and two of alabaster, bearing the name and title of Sargon, the Assyrian king mentioned by the Prophet Isaiah ; the remains of helmets and armour ; tablets of ivory and figures in the same material, most delicately and elaborately carved, and enamelled bricks of many colours and designs, were amongst the most remarkable objects discovered in the north-west palace during the excavations. They are now mostly in the British Museum.

In addition to this palace it was found that two small temples occupied the northern extremity of the platform of Nimroud, built by the same king, and forming, as it were, part of the same edifice. The most remarkable was one adjoining the base of the conical mound or pyramid—apparently dedicated to the Assyrian Hercules. Its principal gateway was guarded by a pair of gigantic human-headed Lions. An adjoining entrance was formed by sculptured slabs, some of which are now in the British Museum, representing the Deity—to whom probably the temple was dedicated

* The process of lowering and raising these colossal figures has been fully described in the work published by the Author.



—driving out with a thunderbolt the Evil Spirit, portrayed with a monstrous head and extended jaws, the body of a lion, the talons of an eagle, and the wings and tail of a bird. Adjoining these



Dagon, or the Fish God.

sculptures was the figure of a man, with the head and body of a fish forming a kind of head-dress and upper garment. This singular image is believed to represent the god Dagon of the Philistines, frequently mentioned in the Bible, and before whose altar the people of Gaza were "gathered together for to offer a great sacrifice and to rejoice," when Samson "bowed himself with all his might" against the pillars and buried the lords and the people beneath the ruins of the temple (Judges xvi. 23). It was this idol, too, which fell upon its face to the ground before the ark of the Lord at Ashdod, when the head and both palms of the hands were cut off, and only *the fishy part* (according to the reading in the margin) was left (1 Sam. v. 4). At this same entrance was also discovered a fine block of yellowish limestone with the figure of the royal founder of the north-west palace in high relief, and inscribed on the four

sides with arrow-headed writing; before it stood a tripod or altar, showing that the king had been deified. Both are now in the British Museum.

In this temple were found several enormous slabs of alabaster, covered on both sides with cuneiform writing, each forming the entire pavement of one room. The largest was no less than 21 feet by 16½ feet, and upon it were inscribed in 325 lines, the annals of a king who lived nearly a thousand years before Christ. These records, which contain the most curious historical and

geographical details, and throw a new light upon the political condition and manners of the ancient Assyrians, have been translated by Dr. Hincks, and will, it is hoped, be shortly published.*

The second temple, opposite to that just described, and standing on the northern edge of the mound, was chiefly remarkable for an entrance formed by a pair of colossal lions, sculptured with singular spirit and boldness. One of them is now in the British Museum.

Excavations in the high conical mound led to the discovery that it was the remains of an enormous square tower, which must



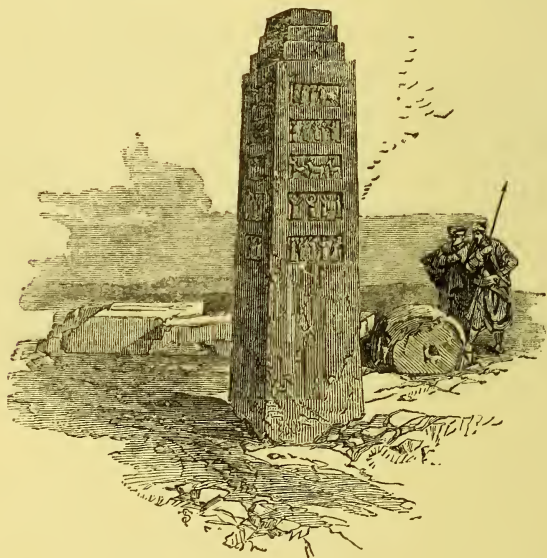
Pyramidal Mound, Nimroud.

have been at least 200 feet high, and probably much more. It was built of sun-dried bricks, faced to the height of twenty feet with

* For a notice of the contents of these inscriptions see "Nineveh and Babylon," p. 352.

solid masonry of stone, and above with burnt bricks. In the interior was found a narrow vaulted gallery, 100 feet long, 12 high, and 6 broad. It was empty, having probably been broken into and plundered at some remote period. It appears to have been a place of royal sepulture, and there are grounds for believing that the building covered by this mound is the tomb of Sardanapalus, so frequently alluded to by ancient writers, as existing in their day at Nineveh.

Whilst these discoveries were being made in the north-west palace, excavations were at the same time carried on in other parts of the great mound of Nimroud. In its centre were found the remains of a second edifice, which has been called the "centre palace," and which appears to have been founded by one king, and completed or added to by a second. It had suffered far more than the north-west palace; few of the walls were still standing,



The Obelisk in Black Marble.

and the greater part of the bas-reliefs were heaped together as if ready to be moved to some other building. Remains of human-headed bulls and lions still stood at the entrances, and

upon them were inscriptions of the highest interest ; but the most remarkable discovery in these ruins was that of the black obelisk now in the British Museum. This very important monument is sculptured with twenty bas-reliefs representing the king of Assyria receiving the tribute of several conquered nations, consisting of various wild animals, vases of precious metal, rare woods, and other costly objects, and is inscribed with 210 lines of arrow-headed writing, being the royal annals for thirty-one years. Amongst the names of the monarchs who acknowledged the supremacy of the king of Assyria, are those of Jehu, king of Samaria, and Hazael, whom Elijah anointed king of Syria, which gives to this monument the utmost value, and enables us to fix its date at about 885 B.C. The whole inscription was first translated and published by Col. Rawlinson—the name of Jehu was discovered by Dr. Hincks. This king is called “the son of Omri,” of whom, however, the Bible tells us he was only the successor—“son of” being frequently used in this sense in eastern phraseology.* Samaria is, also, called “the house of Omri,” by whom we know the city to have been founded ; another common mode of eastern designation.

The next important discovery at Nimroud was that of the south-west palace, which had been ornamented with sculptures evidently taken from several other buildings ; some from the north-west palace, and others from the centre. The human-headed bulls and lions however, which stood at the entrances, bore the name of Esarhaddon, the son of Sennacherib, who appears to have founded the edifice. Several inscriptions of great interest and value have been found amongst these ruins, but unfortunately few of them are entire ; the inscribed and sculptured slabs having been sawn or mutilated to fit them into the walls. They contain the records of Pul and Tiglath-Pileser, the Assyrian kings mentioned in the Bible, and in one of them Dr. Hincks first detected, amongst the names of other tributary monarchs, that of Menahem, king of Israel.

A fourth palace was discovered in the south-east corner of the mound, but no sculptured or inscribed slabs appear to have adorned its walls, which were simply panelled to the height of about four feet with common stone, and plastered and painted above. The king who founded this building, and whose name is inscribed upon bricks from its ruins, was the grandson of Esarhaddon, and appears to have been nearly the last, or perhaps the last king of Assyria. ¹ But an obelisk or detached monument, with a bas-relief of

* Thus in the Bible Jehu is called both “the son of Nimshi,” and “the son of Jehoshaphat the son of Nimshi.”

an earlier Assyrian king, and a very long inscription containing his annals, has recently been found by Mr. Rassam in this edifice.

During the latter part of the Author's first residence at Nineveh, the remains of a palace had been discovered in the great mound of Kouyunjik, opposite Mósul. The ruins were buried beneath an immense accumulation of earth and rubbish, and were only reached by trenches, in some instances, more than thirty feet deep. Whilst the principal edifices at Nimroud, except the south-west palace, were uninjured by fire; that at Kouyunjik had been evidently exposed, like Khorsabâd, to a terrible conflagration. The alabaster slabs were reduced to lime, and in many places had entirely disappeared. The chambers were filled with charcoal, and other undoubted evidence of the great fire which must have destroyed the building. It was not, however, until the Author's return to Assyria in 1849, that these ruins were fully explored. They were found to be those of a magnificent palace built by Sennacherib, the son of Sargon, the king who made war against Hezekiah. Each apartment was panelled with sculptured slabs, representing a distinct subject, so that each chamber was a separate historical record. In one were portrayed the wars of the king in a mountainous region, in another a campaign in a plain wooded with palm trees, in a third an expedition against a people inhabiting vast marshes, and in a fourth the siege of cities standing on a great river.

But amongst the most remarkable of the bas-reliefs were two series representing the various processes employed by the Assyrians in moving the colossal figures forming the entrances to their palaces, and in raising the great mounds upon which the royal edifices were built. We have first the stone in the rough brought down the river Tigris on a boat towed by several hundred men—next, the slab having been landed and carved into a human-headed bull, is moved on a kind of sledge to the foot of the mound; and lastly, the colossus is dragged by gangs of workmen to the summit of the platform prepared to receive it. We shall again allude to these series of sculptures when we describe the architecture of the Assyrian palaces. The entrances at Kouyunjik, as in the edifices previously described, were formed by human-headed bulls and lions, and by colossal winged figures of Assyrian gods. Amongst the latter the eagle-headed deity, Dagon or the fish god, a lion-headed man, and various other monstrous forms continually occurred.

The bas-reliefs in Sennacherib's palace differed somewhat from

those hitherto discovered. They were from eight to nine feet high, and were mostly covered from top to bottom with very small figures, and minute, though rude, representations of the natural features of the country in which the events recorded took place. No descriptive inscriptions, except occasionally a few words with the name of the city or king portrayed, accompanied these sculptures. The annals of the royal founder were, however, engraved at great length upon the numerous colossal man-bulls which formed the entrances and façades of the building. Several chambers appear to have contained the public archives or records, and amongst the earth and rubbish with which they were filled was discovered an immense number of tablets of baked clay of various sizes, covered with inscriptions in the most minute arrow-headed characters. With them was also found a large collection of pieces of clay impressed with seals once appended to documents—probably rolls of leather or of papyrus—the marks of the string being still visible. Amongst these lumps of clay were two of great importance. Upon each was the impression of two seals; one that of a king of Assyria, the other that of a king of Egypt. The name of the Egyptian monarch in hieroglyphics is recognised by Egyptian scholars as that of Sabaco II., the Æthiopian, of the twenty-fifth dynasty, believed to be identical with So, who received ambassadors from Hoshea, king of Israel (2 Kings xvii. 4), and was the immediate predecessor of Tirhakah, who came against Sennacherib. These seals were probably appended to a treaty between the kings of Assyria and Egypt, and the fact of the Egyptian seal being that of a monarch who reigned at the very time at which the palace of Kouyunjik, long before this discovery, was conjectured to have been built, is a most remarkable corroborative proof of the correctness of the interpretation of the cuneiform inscriptions.

The palace of Sennacherib at Kouyunjik is the most vast and magnificent building hitherto discovered on the site of Nineveh. Although only partly explored during the Author's residence in Assyria, some idea may be formed of its great extent and of the richness and variety of its decorations, when it is mentioned, that "no less than seventy-one halls, chambers, and passages were explored, whose walls, almost without an exception, were panelled with slabs of sculptured alabaster, recording the wars, the triumphs, and other great deeds of the Assyrian king; that by a rough calculation about 9880 feet, or nearly two miles of bas-reliefs, with twenty-seven portals formed by colossal winged bulls and lion-sphinxes, were uncovered," and that the area of the ruins excavated was 720

feet by 600.* The accumulation of rubbish above the sculptures was so considerable, and at the same time of such extraordinary hardness and consistency, that it was found necessary to tunnel along the walls instead of digging trenches down to the ruins as at Nimroud. The excavations consisted, therefore, of a perfect labyrinth of subterranean passages, lighted by wells sunk from the surface of the mound. It would be difficult to convey any idea of the peculiarly solemn appearance of these underground galleries. The colossal human-headed monsters scarcely emerging from the dim light ; the long lines of bas-reliefs recording the ancient glories of Assyria ; the Arabs wandering to and fro through the gloomy passages, formed a picture which the imagination could scarcely realise, and which once seen could never be forgot.

In addition to the great palace, one of the city gates was also explored, and was found to consist of two human-headed bulls and two colossal winged figures, between which the armies of Sennacherib went out to war, and returned with their captives and spoil. From recent discoveries at Khorsabâd, it is probable that this gateway was arched. The Author was also able to examine the mound upon which stands the pretended tomb of the Prophet Jonah, and which had previously been inaccessible to Europeans. He established the existence of the remains of a palace beneath the tomb and village, and upon some inscribed slabs panelling a chamber he found the name of Esarhaddon. At a subsequent period, a pair of colossi, similar to those forming the entrances to the Assyrian palaces previously explored, was discovered by a Turcoman when digging the foundations of his house. The Turkish authorities then commenced excavations, which were not continued, it is believed, for any length of time, and did not produce any very important results.

Since the Author's return to England the excavations at Kouyunjik and Nimroud have been carried on for the Trustees of the British Museum, under the superintendence of Mr. Hormuzd Rassam, to whose activity and intelligence many of the most important results of the expeditions to Assyria are to be attributed, and who was the companion and indefatigable assistant of the Author during the whole time of his residence at Nineveh. From the accounts at various times received in this country, it appears that this gentleman has made many very interesting and remarkable discoveries. At Nimroud the remains of an obelisk, similar to that now in the British Museum,

* "Nineveh and Babylon," p. 589.

and numerous inscriptions, have been found among the ruins of the centre palace ; at Kouyunjik two or three obelisks, an entire statue, and a large number of inscribed tablets have been added to the collection of detached objects. But the most important discovery in that great mound consists of many new halls and chambers panelled with bas-reliefs, in far better preservation than anything yet found. Whether these apartments belong to a second palace, or whether they form part of that founded by Sennacherib, does not yet appear to be determined. They were built during the reign of the grandson of that monarch, who, we know, added to the great edifice raised by his grandfather ; six slabs, now in the British Museum, of the same period having been brought from that building.

The newly discovered bas-reliefs are described as remarkable for the spirit of the design, and the exceeding minuteness of the details. They probably resemble, in this respect, the bas-reliefs above alluded to of the same king now in the national collection, and are of the same style of art. Although at this period the Assyrian sculptor sought to pourtray with greater exactness and in fuller detail than had before been attempted, the scenes which he endeavoured to represent, yet in a true feeling for art the monuments of this epoch undoubtedly show a very marked decline. The bas-reliefs from Khorsabâd and Kouyunjik bear the same relation to the sculptures of the north-west palace of Nimroud, as the later monuments of Egypt do to the earlier. It is at Nimroud alone we find that grandeur and severity of style displayed in the colossal lion now in the British Museum, and that variety and elegance in the details so remarkable in the sculptures of which casts are placed in the central hall of the Nineveh Court, which were evidently the origin of some of the ornaments of classic Greece. Any one acquainted with the various characteristics of Assyrian art will, at once, detect the period of a bas-relief by its style, and although the artists employed by Sennacherib and his successors aimed at greater effect and exactness they never reached the simple grandeur of the earlier monuments.

Amongst the most interesting bas-reliefs discovered by Mr. Rassam in the new chambers at Kouyunjik is one series representing the king hunting lions in a royal park, or paradise ; another a campaign against the Arabs, who are mounted on dromedaries ; and a third, a palace with all its architectural details, and a bridge with pointed arches. The most important of these sculptures have been secured for the British Museum, and will, it is hoped, be shortly placed in the national collection.

Careful transcripts and casts in paper of the inscriptions discovered at Nimroud and Kouyunjik, with a large collection of inscribed terra-cotta cylinders and tablets were brought to this country. The examination to which they have been subjected has produced results which could have been scarcely expected, and the importance and interest of which it would be impossible to exaggerate. As far back as 1849, Dr. Hincks had read the name of Sennacherib as that of the king who founded the great palace at Kouyunjik, and had consequently identified the names of his father and his son with Sargon and Esarhaddon. Col. Rawlinson, in August, 1851, announced that he had further discovered in an inscription from those ruins, the name of Hezekiah, King of Judah, and a distinct record of the expedition of Sennacherib against Jerusalem, mentioned in the Books of Kings and Chronicles. Through the assistance of Dr. Hincks and of Col. Rawlinson's translations, the Author was shortly after able to publish the substance of this most important inscription, part of which we will here transcribe. These royal records or chronicles, like most of those hitherto discovered in Assyria, are divided into annals, the events of each year being classed together. In the first year of his reign, the inscription declares, Sennacherib turned his arms against the nations who inhabited the country to the south of Assyria, and whose king was Merodach Baladan, a name familiar to us as that of the Babylonish monarch to whose ambassadors Hezekiah in his pride showed "the house of his precious things, the silver and the gold, and the spices and the precious ointment, and all the house of his armour, and all that was found in his treasures" (Isaiah xxxix.). Having subdued this king, Sennacherib made war upon several tribes who appear to have dwelt in the mountains to the north of Nineveh, the modern Armenia and Kurdistan. It was not until the third year of his reign that he crossed the Euphrates, and entered Syria, whose inhabitants are called by their well-known Biblical name of Hittites. And now comes the really important portion of his annals. He soon discomfited the King of Tyre and Sidon, who is called Luliya, and who is mentioned by Josephus as Elulæus, undoubtedly a Greek form of the same name. Other kings of the sea-coast, except the King of Ascalon submitted at once to the Assyrians. This king was, however, at length defeated, and sent prisoner to Nineveh. A passage of great importance which next occurs is unfortunately so much injured that it has not yet been satisfactorily restored. It appears to state that the chief priests and people of Ekron had dethroned their king Padiya, who was

dependent upon Assyria, and had delivered him up to Hezekiah, King of Judah. The king of Egypt sent an army, the main part of which is said to have belonged to the king of Æthiopia (as stated in the Bible), to Judæa, probably to help his Jewish allies. Sennacherib joined battle with the Egyptians, and totally defeated them near a city the name of which has not yet been decyphered, capturing the charioteers of the king of Æthiopia, and placing them in confinement. This battle between the armies of the Assyrians and Egyptians appears to be hinted at in Isaiah (xxxvii.) and 2 Kings (xix. 9). Padiya having been brought back from Jerusalem, was replaced by Sennacherib on his throne. "Hezekiah, King of Judah," says the Assyrian king, the very words of whose record we now quote, "who had not submitted to my authority, forty-six of his principal cities and fortresses, and villages depending upon them of which I took no account, I captured and carried away their spoil. I shut up himself within Jerusalem, his capital city. The fortified towns and the rest of his towns which I spoiled, I severed from his country, and gave to the kings of Ascalon, Ekron, and Gaza, so as to make his country weak. In addition to the former tribute imposed upon these countries, I added a tribute, the nature of which I fixed." The next passage is somewhat defaced, but the substance of it appears to be, that Sennacherib took from Hezekiah the treasure he had collected in Jerusalem, 30 talents of gold and 800 talents of silver, the treasures of his palace, besides his sons and his daughters and his male and female servants, or slaves, and brought them all to Nineveh. The city itself, however, he does not pretend to have taken.*

In the eighteenth chapter of the Second Book of Kings we have an account of this campaign of Sennacherib, agreeing with singular precision with the Assyrian records—"Now, in the fourteenth year of King Hezekiah, did Sennacherib, King of Assyria, come up against all the fenced cities of Judah and *took them*. And Hezekiah, King of Judah, sent to the King of Assyria to Lachish, saying, I have offended; return from me: that which thou puttest upon me will I bear. And the King of Assyria appointed unto Hezekiah, King of Judah, three hundred talents of silver, and *thirty talents of gold*, and Hezekiah gave him all the silver that was found in the house of the Lord and in the treasures of the King's house."

* See "Nineveh and Babylon," p 143.

It will be perceived that the amount of tribute in gold paid by Hezekiah, thirty talents, agrees in both records. It is possible that the difference in the silver may be accounted for by supposing that Hezekiah added the silver ornaments of the temple and royal treasury to the number of talents assigned to him, and that in the Assyrian records we have a statement of the gross amount.

It would appear from the Biblical account of the wars between Sennacherib and Hezekiah, that the Assyrian king undertook two distinct expeditions against the Jews; in the first he was successful, in the second his army was destroyed by the plague. Sennacherib



Sennacherib on his Throne before Lachish.

reigned, according to his annals, many years after these events, and we are not told by the Bible that he was slain *immediately*

after his return to Nineveh. The expression is general, and merely affirms that he was afterwards murdered by his sons. It cannot be expected that Sennacherib should have related his own defeat in his public records.

Each warlike expedition undertaken by Sennacherib was probably commemorated by bas-reliefs on the walls of his palace, each chamber, as we have already observed, being devoted to one event. We have little difficulty in recognising the representations of his campaigns against the people of Chaldæa and Babylonia, inhabiting a country watered by the Tigris and Euphrates, abounding in vast marshes formed by the overflowing of those great rivers, and wooded with palm trees. The mountainous regions, with their castles and hill forts, and their forests, are no less distinctly portrayed. In some instances, a few lines of cuneiform inscription accompany these representations, and contain the names of the captured cities and of their chiefs. It might be expected, therefore, that a sculptured record should be found of the war with the Jews; and in a bas-relief representing the siege of a great city, built amongst wooded hills and surrounded by fig-trees, pomegranates, and vines, we find the king himself seated upon his throne, receiving the captives and spoil taken in battle: above his head is an inscription in four lines, which reads, "Sennacherib, the mighty king, king of the country of Assyria, sitting on the throne of judgment, before the city of Lachish. I give permission for its slaughter."

Here, then, we have an actual representation of an event recorded in the Bible, for it was during the siege of Lachish, which afterwards surrendered, that Sennacherib "sent Tartan, and Rabsaris, and Rab-shakeh with a great host against Jerusalem," (2 Kings xviii. 17). The captives brought before the king, and the warriors defending the walls of the besieged city, as portrayed in the sculptures, are consequently the Jews themselves. The wooded hills, vineyards, and orchards represent the hilly country of Judah, in one of the vallies of which Lachish appears to have been situated. This most interesting series of bas-reliefs, although much injured by fire, will shortly arrive in this country and will be placed among the other Assyrian remains in the British Museum.

It has frequently been remarked, that there is a complete absence of either cotemporary evidence or of subsequent records to corroborate the historical parts of the Bible, and that it is scarcely possible that such great wars and campaigns, as are

described in the Books of Kings and Chronicles could have occurred without some notice having been taken of them by ancient writers. Such an objection, of whatever value it might have been, is now completely removed by the discoveries we have described ; the testimony of those who actually took a part in the events described in Holy Writ, who had no interest whatever in distorting them, and who recorded them almost within a few days of the time when they occurred, can now be produced to confirm the truth and accuracy of the Biblical relation. The simple and unexaggerated tone in which the Assyrian records are written, so different from that generally adopted by Eastern nations, and the great minuteness of the details, to the very number of the captives, cattle, and various objects of spoil taken during the several campaigns, give a singular truthfulness to the narrative.

But these are not the only discoveries illustrative of sacred and profane history, and of the manners and condition of the ancient Assyrians which have been made since the inscriptions have been examined in England. The names of more than thirty Assyrian and Babylonian kings have been recovered ; the earliest probably reigned nearly 2200 years before Christ, and the last at the time of the fall of Nineveh. Of some of these kings we have the fullest annals. Amongst the earliest and most complete hitherto discovered are those of Tiglath-Pileser I., who must have lived between eleven and twelve hundred years before Christ. Cyinders of terra-cotta, one inscribed with no less than eight hundred lines of cuneiform writing containing the records of this monarch, have been dug up at Kalah Sherghat, a great Assyrian ruin on the Tigris, some miles to the south of Nimroud. Amongst other events which occurred during his reign, they commemorate the restoration of a temple which had been pulled down some sixty years before, and six hundred and forty-one years after its original foundation, thus carrying back the Assyrian monarchy to nearly 1850 years before Christ, and proving that, even at that remote date, the Assyrians possessed an accurate system of chronology. The records of the founder of the north-west palace, perhaps the most powerful and warlike of the Assyrian monarchs, have been recently translated by Dr. Hincks, and are next in importance for their antiquity as well as the most remarkable for their completeness. They contain very curious geographical details of the countries conquered by this monarch, including the names of tribes, cities, mountains and rivers, with the amount of captives and plunder carried away from each people ; giving us an accurate

picture of the political condition, and of the mode of warfare of the Assyrians a thousand years before Christ, and affording a number of highly interesting illustrations of the customs of the Jews. The records of his son are scarcely less full and interesting. They contain, as has been already observed, the names of Jehu, King of Israel, and Hazael, King of Syria. The annals of a king who was second or third in succession to the builder of the centre palace at Nimroud have been recently discovered, and a translation of a portion of them has been sent to this country by Col. Rawlinson. The next monarch of whom we have any detailed records is one whose name according to Colonel Rawlinson reads Phal-lukha, supposed to be the Pul of Scripture and the Belochus of profane history. Col. Rawlinson has recently stated that on a statue of the god Nebo, discovered in the ruins of the south-east palace at Nimroud, he has found an inscription containing the name of the wife and queen of this monarch, who was no other than the celebrated Semiramis of the Greeks, the supposed conqueror of Asia, and the greatest heroine of ancient history. Of Tiglath-Pileser II., his successor, the Assyrian king mentioned in the Bible, and who, Col. Rawlinson conjectures, was the founder of a new dynasty, we have also important chronicles; in them we find mention of Menahem, King of Israel. The ruins of Khorsabâd furnish us with the most complete annals of Sargon, the inscriptions having been published by the French government. We have already fully noticed the annals of Sennacherib from Kouyunjik. In addition to inscriptions on the walls of the palace, we have several historical cylinders and terra-cotta tablets of the time of this king. Dr. Hincks has prepared a translation of all these important records, which will, it is hoped, be soon published. The same learned scholar has recently announced that on the fragment of a cylinder containing the annals of Esarhaddon, he has detected the names of Manasseh, King of Judah, and of the cities of Edom, Gaza, Ascalon, Ekron, Gubal, and Ashdod.

In the inscriptions belonging to the son of Esarhaddon, we find, amongst other important events of his reign, an account of a campaign against the people of Susiana, or Elam, and a representation of the celebrated capital of that country, the Shushan of the prophet Daniel, is supposed to exist in one of the bas-reliefs now in the British Museum.

It would exceed our limits to describe the many other important discoveries in chronology, philology, and ancient geography which the inscriptions hitherto brought from Nineveh have furnished,

or to point out the various ways in which the Assyrian monuments illustrate and corroborate the Biblical records. The Author has already published a list of fifty-six names of kings, countries, and cities, mentioned in the Old Testament, which occur in the Assyrian inscriptions,* and, since the publication of his work, many others have been added. The greater part of the enormous mass of materials deposited in the British Museum yet remains to be examined. It is impossible to foretell what these inscriptions may yield to the patient investigation of scholars, but it may confidently be predicted that, should the present researches amongst the ruins of Nineveh be continued on the scale that their importance demands, in a very few years a complete history of Assyria, of which hitherto only a few isolated facts have been known from scattered notices in the Bible, or from vague and uncertain tradition, will be added to that of the ancient world.† That which has hitherto been discovered is sufficient to excite the deepest interest in every reflecting mind, and to render the attempt to restore an Assyrian building, in which monuments and records of such vast importance were contained, one of not the least attractive undertakings of the enlightened projectors of the series of architectural illustrations of ancient history and art in the Crystal Palace.

We will now, for the sake of easy reference, recapitulate the palaces hitherto discovered, in the order of their respective dates, and, as far as we are able, with the names of their founders.

The *North-west Palace, Nimroud*, built by a king who is supposed to have reigned about 900 years B.C. His name may read Asshur-akh-pal, which is believed to be identical with the Sardanapalus of the Greeks, several Assyrian monarchs having borne this name. In the inscriptions found in this edifice and in the adjoining temples of the same period are mentioned several kings of Assyria, one of whom appears to have lived about 1200 B.C.

The *Centre Palace, Nimroud*, founded by the son of Asshur-

* See "Nineveh and Babylon," p. 626.

† A society has recently been formed under the name of "The Assyrian Excavation Fund," supported by subscriptions and donations, for the prosecution of the researches and excavations in Assyria and Babylonia, with a view to the ultimate presentation of any monuments discovered to the nation. Mr. Loftus, already known for his discoveries at Susa, is now engaged for the Society in examining various ruins in the south of Mesopotamia and on the site of Nineveh, and it is hoped that the Society will not be prevented by the want of adequate pecuniary means from carrying on researches which promise to be of such vast importance in the elucidation of both sacred and profane history, and in the illustration of prophecy.

akh-pal, whose name has been read Shalmanu-bar or Divanubar. He was cotemporary with Jehu, King of Israel, who, according to the inscriptions on his monuments, was his tributary. He must therefore have reigned about 885 years B.C. This palace appears to have been rebuilt or repaired by Pul or by Tiglath-Pileser, two Assyrian kings mentioned in the Bible, as the name of Menahem, King of Israel, occurs in an inscription brought from the ruins.

Kalah-Sherghat, the remains of an edifice built by the founder of the Centre Palace at Nimroud. No sculptured walls have yet been discovered in these ruins; but the bricks and a sitting statue (now in the British Museum) brought from them, bear the name of this king. *Kalah-Sherghat*, however, appears to have been a very ancient Assyrian site, and terra-cotta cylinders have been found there belonging to Tiglath-Pileser I., who reigned 1200 B.C.

The *Upper Chambers, Nimroud*. A small edifice added on to the North-west Palace by a successor of the founder of the Centre Palace, whose name, according to Col. Rawlinson, reads Shamasphal, and who reigned about 800 years B.C. In these ruins were discovered two inscribed slabs with an important list of royal names.

Khorsabâd, a palace at the north-east corner of Nineveh, founded by Shalmaneser or Sargon, and probably built chiefly by the latter, about 720 B.C. Inscriptions have been found in this edifice which appear to describe the wars against Samaria and the captivity of the ten tribes.

Kouyunjik, a vast and magnificent palace, built by Sennacherib, the son of Sargon, on the banks of the Tigris, at the north-west corner of Nineveh, about 700 years B.C.

The *South-west Palace, Nimroud*, built by Esarhaddon, who was the son of Sennacherib, as we know from the Bible. Few of the sculptures in this edifice were actually executed under the direction of this king, who appears to have despoiled the palaces built by his predecessors on the same platform, to decorate his own.

A *Palace in the mound of the Tomb of Jonah*, supposed to have been built by the same king; inscribed slabs and bricks with his name having been discovered in the ruins.

Kouyunjik, a second palace, or an addition to that of Sennacherib, built by the son of Esarhaddon, whose name may perhaps be read Asshur-bani-pal, about 650 B.C.

South-east Palace, Nimroud, an edifice unadorned by sculpture and of little extent or splendour, erected by the grandson of Esarhaddon. This is the most recent building hitherto discovered in Assyria, and its founder was perhaps the last of the royal dynasty:

THE

ASSYRIAN OR ARROW-HEADED WRITING.

As we have thus described the results of the discoveries at Nineveh, a few words are necessary to explain the process which has led to the deciphering of the letters or characters used by the ancient Assyrians, and called from their peculiar shape the arrow-headed or cuneiform (wedge-shaped). It must be premised that a similar mode of writing, differing only in the combination of the arrow-heads or wedges, which form the letters, prevailed at one period in Persia, as well as in Assyria and Babylonia. It is mainly to this fact that we owe the successful solution of this very difficult problem. The Kings of Persia, like those who preceded them in the dominion of the east, were accustomed to engrave the records of their reign on stone, and they frequently chose for that purpose the face of some great rock or lofty precipice by the side of a much frequented road. As their subjects consisted of three great nations, the Persians, the Scythians, and the Assyrians or Babylonians, who may be compared with the modern Persians, Turks, and Arabs, it was necessary that, to be generally understood, these records should be written in the three different languages spoken by those races, and they were accordingly divided into three parallel columns, each containing the same inscription, but in a different tongue. Fortunately, the Persian column furnished the means of comparatively easy decipherment; the number of letters was limited to about forty, whilst the Assyrians had above three hundred distinct characters; each word was separated by a peculiar sign, and the language nearly resembled the Sanscrit and other languages with which scholars are acquainted. A learned German, Professor Grotefend, was the first to obtain a clue to the value of the letters. By an ingenious train of reasoning, he discovered the names of Darius and Xerxes. Since this first step, immense progress has been made in deciphering, and now nearly every word in this branch of cuneiform writing can be read with tolerable certainty. The contents of one column having been thus ascertained, it was, of

course, less difficult to decipher the other two. By carefully comparing proper names, and by other means familiar to scholars, the value of a number of letters was soon ascertained. Although owing to the great variety of signs used by the Assyrians, (many being rather syllables than letters, and others representing whole words,) and to the language being far removed from any known dialect, the progress hitherto made in deciphering has not been such as to enable us to read inscriptions with anything like fluency and certainty; yet they have furnished, as we have shown, discoveries of the utmost importance in the history, geography, and religion of the ancient Assyrians.*

The public records of the Assyrians were engraved on stone, for which the arrow-headed character, from its simplicity, was peculiarly well adapted, and were usually, as we have seen, placed on the walls of temples, or palaces, and on rocks. For private, as well as in some cases, for public purposes, two other materials appear to have been used, baked clay or terra-cotta, and rolls of leather or papyrus as in Egypt. In the first case, the letters were stamped or incised with a sharp instrument upon the moist clay, moulded into the shape of an octagonal or hexagonal cylinder, or into square or oblong tablets, and then baked in the furnace. An immense number of such documents have been discovered in Assyrian and Babylonian ruins and a large collection is now in the British Museum. The cylinders are historical, and are inscribed with the records, in the shape of annals, of various kings of Assyria, by whose orders they appear to have been distributed amongst the different cities of the empire, to be deposited, it may be conjectured, in the public archives. The smaller tablets are mostly of a more private nature—some are evidently contracts for the sale of land or other property, and have upon them impressions of seals and the names of witnesses; others appear to commemorate dedicatory offerings to the gods; others again have chronological tables and astronomical calculations, which will probably prove of great value, and upon some have been detected alphabets and apparently lessons in grammar or spelling. In fact, there is reason to hope that they form almost a complete Assyrian library, furnishing us with a vast amount of information regarding the history, sciences, and customs of the Ninevites. No remains of

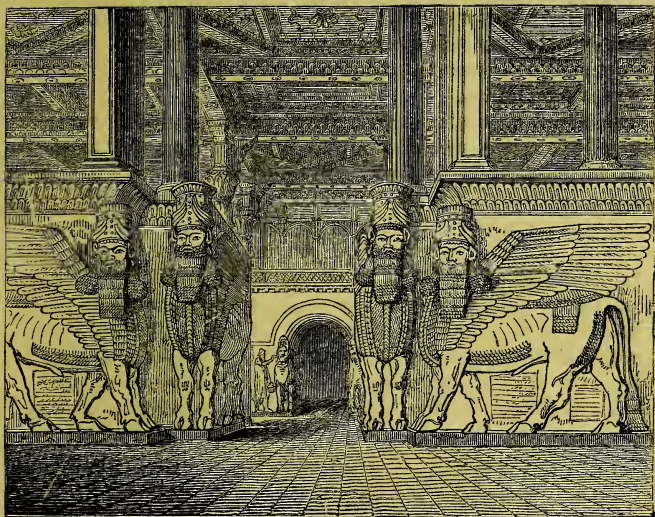
* The principal authorities on the deciphering of the cuneiform inscriptions to which we would refer our readers, are papers of Col. Rawlinson and Dr. Hincks in the *Journal of the Royal Asiatic Society*, and in the *Transactions of the Royal Irish Academy*.

the scrolls of parchment or papyrus have been as yet discovered ; they have probably all been destroyed by time, but seals once appended to such documents have been found in considerable numbers, and in the bas-reliefs officers are continually represented as registering on such scrolls with a pen or stylus, the amount of the slain and of the spoil after a battle.

The Assyrians had also a more cursive mode of writing than the cuneiform. It resembled that in use throughout Syria, a type of which is the Phœnician and ancient Hebrew. Very few specimens of this writing have as yet been discovered.

The Assyrian inscriptions are in a branch of that family of languages usually called the Shemitic, that is to say, bearing a close analogy to the ancient Hebrew, Chaldee and Arabic, and it is by the help of these three languages that they have been successfully deciphered. In the time of Daniel, the Chaldee was spoken in Babylon, and was used by the Jews in their sacred books. It appears to bear the nearest resemblance to the language of the Assyrian monuments. A corrupted dialect of the same tongue is still spoken by the Nestorian Chaldæan tribes, who inhabit the mountains of Kurdistan and the neighbourhood of the ruins of ancient Nineveh.

The cuneiform writing appears to have been used as late as the Greek supremacy in the East, and Colonel Rawlinson has recently announced the highly interesting discovery of the names of Seleucus and Antiochus the Great on some tablets found by Mr. Loftus, the Agent of the Assyrian Excavation Fund, during his excavations for the Society in the ruins of Wurka to the South of Babylon. The discovery of these names is a further proof of the accuracy of the interpretation of the arrow-headed character.



Entrance to Nineveh Court.

ASSYRIAN ARCHITECTURE.

BEFORE describing the Nineveh Court in the Crystal Palace, it will be necessary to explain the nature of Assyrian architecture, and the grounds upon which we can venture to restore any portion of an Assyrian palace. All the edifices hitherto explored in Assyria were built upon platforms or artificial mounds raised to the height of thirty or forty feet above the level of the surrounding country. These terraces were partly constructed of earth and rubbish heaped together, and partly of regular layers of sun-dried bricks. That part of the great mound at Nimroud on which the more ancient palaces stand, appears to be entirely formed of such bricks carefully laid and united by tenacious clay. At Babylon, as the Greeks have informed us, and as existing remains still show, reeds were placed at certain intervals between the layers of bricks and the whole was cemented with bitumen; but this mode of construction has only been found in one instance in Assyria—in the high conical mound at Nimroud. The platforms appear in most cases to have been faced,

and to have been supported by solid masonry of limestone. At certain intervals were flights of steps and inclined ways leading up to the buildings, which were generally constructed on the very edge of the artificial terrace, and thus commanded a view over the surrounding country.

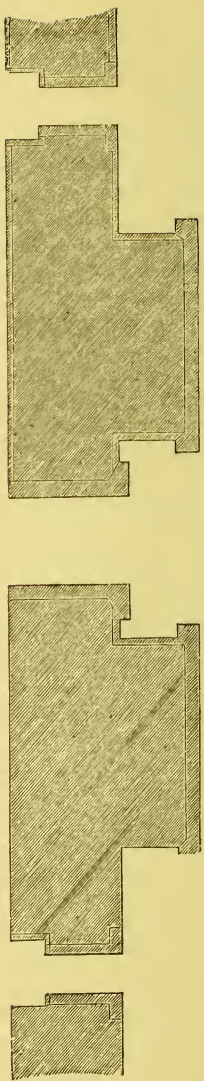
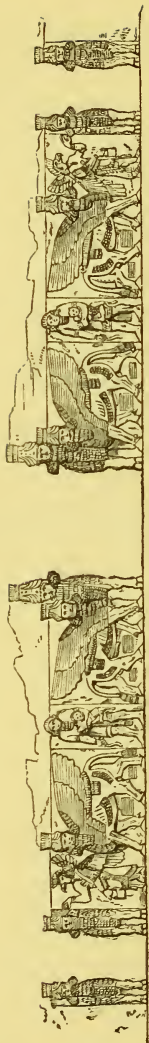
The object of raising these great platforms, which must have demanded scarcely less labour and expense than the superstructures they were destined to sustain, was twofold—to give the royal or sacred edifices additional dignity and grandeur, and to secure, in a climate remarkable for its intense heat during the summer months, as much coolness as possible. In some cases, too, especially in the lowlands of Babylonia, they may have served both as a means of defence, and to protect the buildings against the effects of inundations, to which that country is subject. The earliest settlements in Mesopotamia and Shinar were on a perfectly level plain, with scarcely a natural elevation to break the horizon around. In order, therefore, to raise the principal public edifices, such as the royal palace or the temple, above the surrounding habitations, the people were compelled to make an artificial hill, and hence the origin of these vast platforms. This mode of construction having become an essential feature of the architecture of this part of the East, and hence probably, as was usual in ancient times, invested with a religious character, was adopted by the descendants of the earliest settlers, even when they had extended their dominions to the northwards, and had founded their capital, Nineveh, in the midst of a land where natural hills were not wanting, upon which public buildings could be erected.

In the series of bas-reliefs discovered at Kouyunjik already mentioned, and part of which is now in the British Museum, the process of building these platforms or terraces, and of raising the great bulls and other large masses to the top of them, was minutely represented. Long lines of workmen, some to be recognised by their peculiar costumes as captives from foreign lands, others bound together in chains, and probably public malefactors, are seen with stones or with baskets filled with earth or bricks on their backs, hastening to add their burdens to the accumulating mound. Groups of men are portrayed crouching on the ground and kneading the clay to make the bricks. Overseers urge on the workmen with blows. To transport the winged bulls and the great stones used in the building, sledges are employed, with rollers, levers, and ropes. Immense bodies of men drag them by main force up the inclined plane. The king in person, surrounded by his principal officers and by his

armed guards, presides over the proceedings. Officers specially appointed direct the workmen, and some give with trumpets the necessary signals. Considering the enormous size of these sculptures, some of them being nearly twenty feet square, it is astonishing that the Assyrians should have been able not only to move them, but to raise them in their palaces. It is evident from the discoveries which have been made in the ruins, that although the colossi were roughly sculptured before being transported to the buildings intended to receive them, they were not finished until after they had been placed against the walls.

Having thus raised an artificial platform, and conveyed the principal building materials to its summit, the Assyrians commenced their palaces. One general plan suited to the habits of the people, and most probably consecrated either by long custom or by certain religious prejudices, both considerations as is well known exercising an extraordinary influence in the East over the arts as well as the manners of a nation, was adopted in these edifices. It consisted almost in every instance of oblong chambers placed side by side, either leading to the terrace or grouped round large halls, or rather court-yards open to the sky, generally square and situated within the building itself. Some of the chambers were nearly two hundred feet long, and from twenty-five to forty feet broad ; but they were usually somewhat less than half this length, and about twenty feet in width. Many rooms of much smaller dimensions were scattered through the building, and at Kouyunjik long galleries led from one part of the palace to the other. Mr. Fergusson, in his ingenious and learned Essay on the Architecture of the Palaces of Nineveh and Persepolis, has shown the probability that these great edifices were divided according to oriental custom, into two distinct parts, that containing the apartments inhabited by the men and reserved for public ceremonies, and that appropriated to the women, the harem of the modern eastern house. There are many circumstances, into which it is scarcely necessary here to enter, to confirm the views of this gentleman upon this subject.

The exterior of the buildings, which were nearly square, all the walls being invariably at right angles, had generally two façades or principal faces. One opened upon the terrace or platform, and the other, on the opposite side, rose on the edge of the mound, and usually overlooked the river, when the palace, as in the case of Nimroud and Kouyunjik, was built upon the very banks of the Tigris. These façades consisted almost always of three entrances,



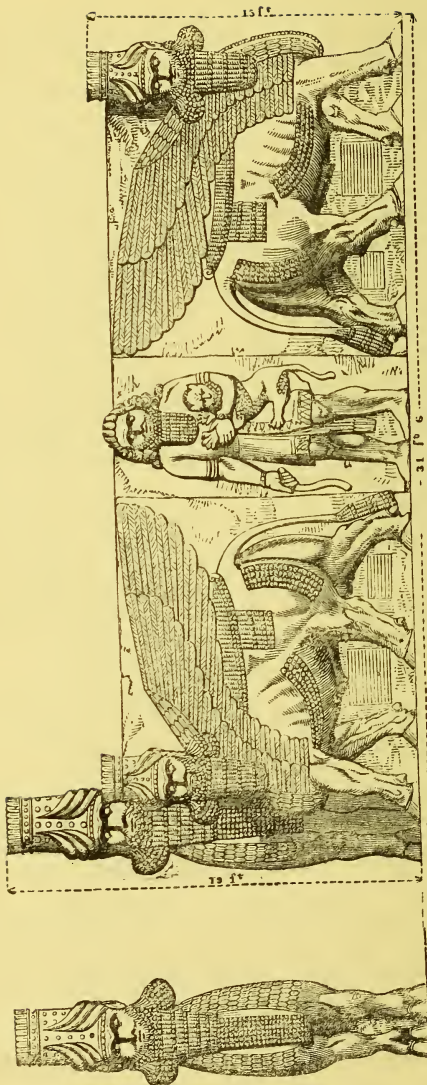
REMAINS OF FAÇADE DISCOVERED AT KOUYUNJIK, WITH GROUND-PLAN.

the principal being in the centre, and ornamented with two colossal human-headed bulls or lions, forming the sides or jambs of the portal. The two side gateways in the more splendid edifices were flanked by similar figures, and between them and the centre entrance were pairs, of the same winged monsters, of somewhat smaller size, placed back to back, and separated by a colossal human figure, usually represented as strangling a lion. These intervening bulls had the human head turned sideways, so as to look outwards from the front of the building. Each bull was, moreover, flanked by a colossal figure of a deity or priest, presenting a pine-cone. Thus the south-eastern front of Sennacherib's palace at Kouyunjik consisted of ten human-headed bulls, the largest being about nineteen feet high, and of six gigantic human figures, occupying altogether a space of no less than 180 feet. It was continued on either side by sculptured walls, which completed the whole façade. The wood-cut on the opposite page will best illustrate this part of the building, remains of the whole of which, although considerably damaged by fire, having been found in the ruins.

Six bulls, as in the restored Nineveh Court, was, however, a more usual arrangement, the side entrances being simply adorned with colossal winged figures, representing divinities or priests. In the interior the doorways leading from the chambers into the courtyards, and in some instances those opening into the principal halls were likewise formed by human-headed bulls or lions. The smaller entrances were flanked by winged figures.

The walls, which were of extraordinary thickness, were solidly constructed of sun-dried bricks; but they were usually panelled with slabs of alabaster, or some other stone elaborately carved either with single figures, as in the principal hall of the Nineveh Court, or with entire scenes, occupying the whole slab, as at Kouyunjik, or divided into two compartments by a band of inscriptions, and representing battles, sieges, and domestic events, as in the inner chamber of the restored building.

We have already observed, that the whole of the upper part of the building, with the exception of a few feet of sun-dried brick wall above the line of sculptured panels, had fallen in and perished. All that remains, therefore, of the Assyrian edifices is that part which being faced with stone has been able to resist the ravages of time. Consequently the general plan of the buildings, together with the substructure, has been preserved to us. The upper part having entirely disappeared, must be restored by comparison with monuments of the same, or of nearly the same period, by analogy



PART OF FAÇADE DISCOVERED AT KHORSABAD.

with the modern architecture of the same country, and by such representations of buildings as may be found in the sculptures on the walls. By such means, Mr. Fergusson has been enabled to find materials for the restoration of the Assyrian building which now occupies so conspicuous a place in the Crystal Palace.

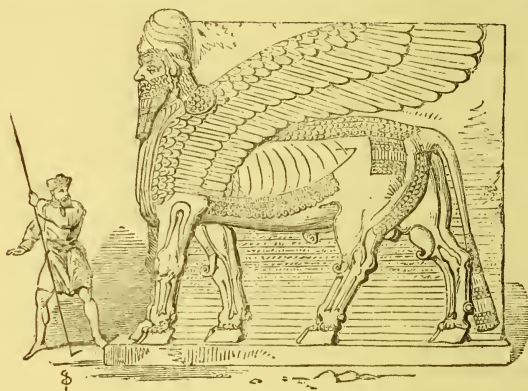
We will proceed to point out the sources which have furnished the different parts and details of this restoration. Existing remains show that above the line of marble slabs the wall was continued in sun-dried bricks covered with plaster or stucco, and painted with human figures, usually the king and his attendants, representations of animals, mythological subjects, and various ornaments, generally of a sacred character. As the bulls forming the portals were about seventeen or eighteen feet high, it is most probable that the painted wall was carried to the same height, or was about equal to the height of the sculptures. The whole appears to have been crowned by a cornice of some sort, supported by dentels, representing a closed fist, numbers of which have been found in the Assyrian ruins.* They have been consequently adopted in the restoration.

When sculptured slabs were not employed as panelling, the walls were either entirely stuccoed and painted, or a curious system of "reeding" was introduced, consisting of half-columns placed side by side, and separated into groups by square box-like pilasters. This peculiar ornament, which appears to have prevailed in Babylonia as well as in Assyria, has been used in the southern entrance to the central hall of the Nineveh Court.

Numerous representations in the bas-reliefs, as well as recent discoveries, prove that many of the Assyrian gateways were arched, but it is by no means certain to what extent these vaulted entrances were used in the interior of the buildings. Two great portals leading into the city have been excavated at Khorsabâd, one of which is flanked by human-headed bulls, from whose backs springs an arch nearly fifteen feet in span, decorated with an ornamental border of painted bricks. This entrance has been faithfully copied in the centre hall of the Nineveh Court. By its side was a gateway of smaller dimensions, without any sculptures, and simply arched. It appears by the marks of wheels on the pavement, to have been used by chariots, whilst the more highly ornamented portal was reserved for foot passengers.

* These dentels are frequently covered with blue enamel, the colour used in the restoration.

The pavement of the halls and chambers was formed either by slabs of alabaster, similar to those employed for the decoration of the walls, or by large square bricks. In the first case the slabs were generally inscribed on both sides, as in the north-west palace



Human-headed bull at Khorsabâd.

at Nimroud, with cuneiform inscriptions containing the titles of the king, the names of the great gods of Assyria, and a list of the countries conquered by, or tributary to Nineveh, or were elaborately carved with graceful ornaments and scroll-work, as in the palace at Kouyunjik. As a general rule, inscribed or ornamented slabs were found between the human-headed bulls, and at the various entrances. When bricks were employed for the pavement they were usually placed in two layers, between which was a bed of fine sand to exclude moisture. The bricks were generally inscribed on the under side all with the name of the king who founded the edifice, and were sometimes cemented with bitumen. They varied in dimensions from one foot to sixteen inches square. Drains were carried beneath all the principal parts of the Assyrian palaces, and appear to have communicated with one main sewer. They were frequently arched, and many thus constructed have been discovered both at Nimroud and Khorsabâd. Beneath the foundations and under the pavement, it appears to have been the custom of the Assyrians to place small images of their gods and tablets inscribed with dedicatory inscriptions, intended for the protection of the building. Many such objects were found during the excavations, especially beneath the winged bulls and lions. It has not been considered

necessary to introduce an Assyrian pavement in the restored Nineveh Court.

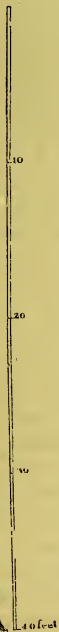
It will be seen, from the foregoing remarks, that the lower part of the Nineveh Court, to the height of seventeen feet from the ground, has been entirely copied, with the exception of the pavement, from existing remains, and that there are sufficient grounds for the various ornaments and details which have been introduced on its walls.

The superstructure above this level, as well as the roofs of the Assyrian palaces, was almost entirely built of wood and other perishable materials. The buried chambers were partly filled with charcoal and charred wood, the effects of the great fire which destroyed the building. At Nimroud many entire beams of cedar and other wood were found in the ruins, some still entire, others falling to an almost impalpable powder as soon as exposed to the air. With the exception of some imperfect representations in the bas-reliefs, we could have had no materials for the restoration of the upper part of the building, had it not happened that at Susa and Persepolis the architects, in erecting the palaces of the Persian kings, had employed stone to replace those parts which in Assyria were of wood. The remains still existing among the ruins of those celebrated cities prove beyond a doubt that the Persians, who, after the fall of the Assyrian and Babylonian empires, succeeded to the dominion of the East, received from the Assyrians their religion, their arts, and their civilisation, closely copying them in all particulars. The human-headed bull of the Nineveh palaces is found faithfully reproduced at Persepolis. Slabs sculptured with bas-reliefs of processions, and with single winged figures, line the chambers and the façades; myths and religious symbols, similar to those found on the monuments of Nimroud, are portrayed upon the walls; and the cuneiform character was used to record the glory and the titles of the king. Besides, many details of architectural moulding almost identical have been found in the Assyrian and Persian ruins. Such being the case, we can have little hesitation in supplying from the one edifice what is wanting in the other. It seems to have been only from the accident of Persepolis and Susa having been built in a country where stone, peculiarly fitted for building purposes, was abundant, that any change took place in the materials used, and in the form of construction.

Following the lights thus afforded us, the four great columns in the central hall of the Nineveh Court, are carefully modelled

from those still standing at Persepolis, similar columns having been lately dug up at Susa—a mode of reproduction which has been preferred to attempting to compose a column from such fragments of Assyrian architecture as have been found at Nineveh; for although bases, and perhaps capitals, have been discovered among the Assyrian ruins, and columns are represented in the sculptures, they are neither so complete or so distinct as to enable us to reconstruct the whole with any degree of certainty. The same remarks apply to the smaller pillars rising above the sculptured walls, which are also borrowed from Persepolis. The bull capitals are peculiarly appropriate in an Assyrian building where this animal, apparently looked upon as sacred, continually occurs in the painted and sculptured decorations. It is absolutely necessary that columns should have been employed in supporting the roof, especially in a country which does not afford beams of wood of sufficient size and strength to span chambers of the dimensions of those in the Assyrian palaces. The open superstructure was equally necessary for the admission of the requisite quantity of light and air, and, at the same time, for the exclusion of the perpendicular rays of the sun in summer, and the heavy rains in winter; considerations which it is indispensable to bear in mind in attempting any restoration of an Assyrian building. No form of construction could be devised more fit to obtain these ends than that used in the Nineveh Court; and as in several representations of buildings in the bas-reliefs short columns are introduced into the façade, and as a similar mode of admitting light and air is still found in parts of the East, Mr. Fergusson has not hesitated to adopt it in the restoration.

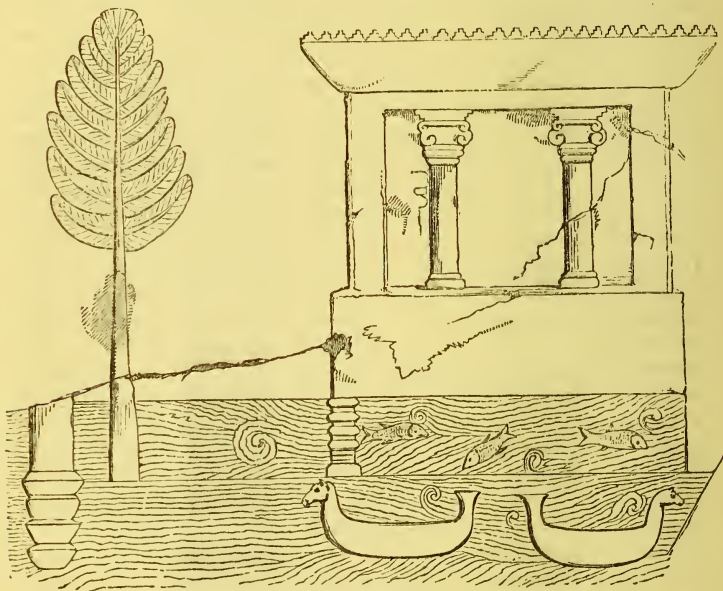
It is quite certain that the tops of the columns were connected by massive beams of wood, forming the framework upon which the roof rested. The ceiling has been subdivided in a mode still very prevalent not only in Mesopotamia, but also in India and other eastern countries. Though this part of the restoration cannot pretend to very minute accuracy, it serves as a vehicle for the display of the peculiar forms of decorative painting of the Assyrians, all the patterns and ornaments being reproduced from those discovered in the excavations. The Assyrian ceilings were probably adorned with precious woods, ivory, and gilding. In the Bible we find mention of a “roof of cedar wood” (Zephaniah ii. 14), and of chambers “ceiled with cedar and painted with vermilion” (Jeremiah xxii. 14). The greater house of the temple of Solomon was ceiled with fir-tree which “was overlaid with fine gold and



COLUMNS FROM PERSEPOLIS.

thereon were set palm-trees and chains" (2 Chronicles iii. 5), a mode of decoration which may have resembled that introduced in the ceiling of the restored Nineveh Court, the palm-trees being the sacred tree and the chains the *guilloche* border. In the inscriptions from Nineveh the king is described as going, like Solomon, to Mount Lebanon to cut down cedars for the beautifying of his palace.

The external cornice, resting upon the pillars of the façade, is modelled from a bas-relief discovered by M. Botta at Khorsabâd, representing a fishing kiosk or temple, with two circular columns and two square piers arranged precisely as in the restoration, and sur-



Fishing Kiosk, or Temple at Khorsabâd.

mounted by a similar cornice. Of this bas-relief we have given a sketch. The curved cornice above the bulls has been copied from an architectural moulding found in the same ruins. By a letter recently received from Mr. Hormuzd Rassam, who is now superintending the excavations at Nineveh, it appears that a sculpture has been discovered at Kouyunjik, in which a palace is

very minutely portrayed, and that in this representation the upper part of the edifice is formed by columns resting upon winged bulls and lions; thus confirming, as it would seem, the restoration we are describing.

There is one point connected with the remains discovered at Nineveh, which adds additional interest to them; the similarity which appears to have existed between the architecture of the Jews and the Assyrians. This is especially exemplified in the descriptions given in the Bible of the temple and royal house of Solomon, and even still more by the accounts preserved to us by Josephus of those celebrated buildings. The same style seems to have prevailed in both countries, and we are now, for the first time, able to understand the accounts of the Bible from the discoveries in Assyria. Solomon "carved all the house around with carved figures of cherubim and palm trees, and open flowers within and without." The cherubim have been described by commentators on the Bible as mystic figures uniting the human head with the body of an ox or a lion, and the wings of an eagle; in fact, composed of the same elements as the colossal sphinxes at Nineveh, which were perhaps but a corrupted and traditional version of that revelation which taught the image of the cherubim to the Jews. The house of the forest of Lebanon appears to have been almost identical with one of the great halls of Nineveh. The roof was formed of cedar wood supported by rows of cedar columns standing on the floor. The walls, according to Josephus (b. viii., c. 2), "were wainscoted with stones that were sawed," *i. e.* into slabs, as in the Assyrian palaces; and appear to have been sculptured with ornaments, principally representations of trees and plants, in relief. And Josephus adds, "the rest of the wall, up to the roof, was plastered over, and, as it were, wrought over with various colours and pictures," thus, agreeing exactly with the sides of the chambers as restored in the Nineveh Court.

The edifices hitherto explored at Nineveh appear to have been palace-temples—that is to say, they served both for the residence of the king who was the high-priest as well as the political ruler of the nation, and for the celebration of great religious ceremonies in which he was the principal officiator. Such was also the case in Egypt, where the palace also comprised the temple.

DESCRIPTION OF THE NINEVEH COURT.

THE Nineveh Court is situated in the north-western angle of the Crystal Palace. It occupies five bays in frontage and two in width ; the extreme length being 126 feet, and the depth 63 feet. Its exterior height, exclusive of the battlements, is 37 ft. 2 inches. The halls are 32 ft. 7 in. high to the under part of the great beams, and this, consequently, is the height of the great columns which support the roof. The walls beneath the smaller columns, forming the division between the halls and the exterior are 17 ft. 7in. high.

The court is not a complete restoration of any particular Assyrian building. It has been the endeavour to convey to the spectator as exact an idea as possible of Assyrian architecture, and for this purpose a façade has been restored, as it has been seen, from existing remains, and two halls or chambers have been selected. The internal arrangement is, of course, arbitrary. It consists of two distinct apartments. The principal hall, 70 feet by 31 feet, is ornamented with casts from sculptures now in the British Museum, taken from several chambers in the north-west palace at Nimroud. The inner chamber 33 feet by 22 feet, is surrounded by bas-reliefs from one great hall discovered among the same ruins, placed as nearly as the dimensions of the room will permit in the order in which they were originally found. The principal hall gives a very accurate idea of the nature of the larger chambers of an Assyrian palace, which probably served for great public ceremonies, celebrating national triumphs or connected with religious worship. Although the space at command would not permit the re-production of the vast dimensions of many of those chambers—some, as we have already observed, being nearly 200 feet in length—yet the proportions have been as nearly as possible maintained. The inner chamber, in its proportions and details, resembles some of the smaller rooms in the edifices discovered at Nineveh, and may be accepted, supposing the superstructure and ceiling to be correctly restored, as a very exact representation of a royal apartment in an Assyrian palace.

The two smaller chambers, opening into the central hall, will be fitted up with original sculptures, obtained by the Company from the excavations and shortly expected in this country, and with casts from any new and interesting bas-reliefs which may be hereafter placed in the British Museum. These chambers, it must be observed, form no part of an Assyrian building, and have been merely taken from the thickness of the wall, in order that no space might be unnecessarily lost. In the original edifices, the dimensions of the wall correspond with the depth of the entrances, and the whole of this great mass consists of masonry of sun-dried bricks.

In restoring the various details and painted ornaments of the Nineveh Court, care has been taken to select those of most frequent occurrence in the Assyrian palaces which have hitherto been explored. They have been combined with as much regard as possible, to the peculiar characteristics of Assyrian architecture, and, as far as we can judge from existing remains, of Assyrian taste. The arrangement and contrasts of the colours have been carefully studied, and when there has been no authority for their use in any particular instance, a comparison with other monuments and especially with Egyptian remains have, in some instances, furnished the means of deciding which to adopt. It may appear strange and unnatural to us that colour should be employed in all parts of such an edifice, and that even sculptures and bas-reliefs in various materials should be painted. But that such was the case in Assyria, as indeed in Egypt and in ancient Greece, can now no longer admit of a doubt, and in restoring an Assyrian palace, it would have been absurd to omit so essential a feature of Assyrian architecture. The same rule has consequently been adopted with the Nineveh Court, as with all the other restorations in the Crystal Palace, to render it as nearly as possible in every respect like the original buildings. Care, at the same time, has been taken to consult every authority upon the subject. The traces of colour still existing on the monuments discovered at Nineveh, especially upon those at Khorsabâd, have been minutely examined, and have furnished sufficient data for the painting of most of the bas-reliefs and architectural details. In describing the different parts of the building, we shall point out the authority for each particular ornament, and for its employment in the place where introduced. From the remains of gold-leaf continually found amongst the ruins, it would appear that gilding was profusely employed in the Assyrian palaces. It is even probable that many parts

were overlaid with thin plates of gold or other precious metals. In this mode of decoration we have another analogy with the great edifices raised by Solomon, in which the beams, the posts, the winged Cherubim, and even the walls of the upper, as well as of the principal chambers, were overlaid with gold (2 Chronicles iii). In the restoration it would have been impossible to have attempted the introduction of gilding without carrying it out to its fullest extent. A yellow colour has consequently been substituted for it. The colours employed in the Assyrian buildings, as far as they have yet been analysed, were mineral pigments. There are, however, grounds for believing that vegetable colours were not unknown to the Assyrians, but were extensively used in decorating the walls of their palaces. Being subject, however, to more rapid decay than the mineral pigments, they have disappeared. The colours discovered in the ruins were a blue of great brilliancy derived from copper, red, yellow, white, black, and green. These colours, with several shades and tints, may be seen on bricks brought from the ruins and preserved in the British Museum. The dark black outline is a distinguishing feature of Assyrian art. As on Egyptian monuments, colours were probably used conventionally—that is to say, the same colours were always employed for a certain class of objects. From the drawings made from painted walls at Khorsabád, recently sent to Paris, it would appear, however, that the human flesh was closely imitated in colour. The Assyrians appear also to have been fond of using only two colours, such, for instance, as blue and yellow, in very elaborate decorations, combining them so as to skilfully produce a very pleasing effect.

THE EXTERIOR OR FAÇADE.

THE lower part of the façade is almost entirely copied from existing remains at Khorsabâd and Kouyunjik, and is formed by winged human-headed bulls and gigantic human figures — casts, (with the exception of the two bulls flanking the centre entrance), from sculptures discovered among the former ruins, and now in the Museum of the Louvre, at Paris. The inscriptions on the bulls contain the name of Sargon, the Assyrian King, mentioned in Isaiah xx., by some supposed to be the same as Shalmaneser, who destroyed Samaria and carried away the ten tribes. The winged human-headed bulls were, probably, emblematical figures connected with the religion of the Assyrians, representing the union of wisdom, power, and ubiquity—the three great attributes of the Deity—wisdom typified by the head of a man ; power by the body of a bull ; and ubiquity by the wings of a bird.

The prophet Ezekiel saw in his vision four living creatures with four faces and four wings ; the faces being those of a man, a lion, an ox, and an eagle—the four sacred types of the Assyrian sculptures. As Ezekiel was amongst the Samaritan captives carried away by Shalmaneser, and as he prophesied on the banks of the Chebar, one of the rivers of Assyria, he had probably seen the palace of that king at Khorsabâd, and it has been conjectured that he employed types well-known to his fellow-captives in order to convey and illustrate his meaning.

It will be observed that all these figures have five legs, the sculptor being desirous of giving the spectator a complete front, as well as side view of the animal.

The colossal figure strangling a lion is supposed to represent the Assyrian Hercules—one of the great deities of the nation.

Above the basement rise columns whose capitals are in the form of kneeling bulls, back to back ; they have been accurately modelled from those found at Persepolis. We have described in our preliminary remarks the reasons which authorise their introduction into an Assyrian building. The battlements, in the form of steps or gradines, are a peculiar feature in Assyrian architecture and are

continually represented in the sculptures. The painted ornaments on the cornice are the honeysuckle, alternating with a tulip or



Colossal figure from Khorsabâd.

some such flower and the guilloche, both of pure Assyrian origin, and the source of two of the most elegant architectural ornaments of the Greeks.

CENTRAL HALL.

THE principal entrance to this hall, opening upon the nave and facing the fountain, is formed by a pair of human-headed bulls, seventeen feet high, modelled from those discovered in the ruins of Nimroud. The narrowness of the entrances, notwithstanding the colossal forms which adorn them, is a peculiar feature in Assyrian architecture. On the ceiling are painted the sacred tree, the winged emblem of the great Assyrian God, and the winged globe, which, as in Egypt, appears to have been emblematical of the supreme Deity.

The columns which support the roof are, as we have stated, copied from those still existing amongst the ruins of Persepolis and Susa. We have already explained the reasons which appear to justify their introduction into an Assyrian building, and we need only repeat in this place, that although no columns of stone were found at Nineveh, yet that columns of some kind, probably of wood, must have been used to support the ceiling and roof in halls of such vast size as those contained in the Assyrian palaces. Columns with a kind of rude Ionic capital are in several instances seen in buildings represented in the bas-reliefs.

The ceiling has been restored by Mr. Fergusson, who has carefully selected from the various ornaments found in the ruins of Nineveh, those which appear most appropriate for the decoration of this part of the building; every pattern and design thus introduced, occurring either in the sculptures, on painted walls, or on coloured bricks discovered in the excavations. The arrangement is, of course, arbitrary, as no ancient ceiling has been preserved. We have already described in our introductory notes on the architecture of the Assyrians, the grounds for the restoration of this and other parts of the Nineveh Court.

The casts which surround this hall have all been taken from sculptures discovered in the north-west palace at Nimroud, and now in the British Museum. Behind the great bulls are three small winged figures of priests or deities, one above the other, a mode of arrangement very common in Assyrian interior architecture.



THE ASSYRIAN KING.

To the left on entering, is a group (No. 1, on the plan) representing the king resting his right hand on a long wand or staff, and standing between two winged figures. The Assyrian king may always be known by his head-dress, which consisted of a peculiar conical cap or turban, apparently made up of bands of some coloured material, surmounted by a small cone. This tiara was reserved for the monarch alone, and he is never seen without it on Assyrian monuments. The ancient Persian kings appear to have worn a somewhat similar head-dress. The royal robes are remarkable for the richness and variety of the designs probably embroidered upon them, mostly of a sacred character, and the arms for the elegance of their ornaments. The king, as well as his principal nobles and attendants, wore ear-rings, bracelets, armlets, and necklaces, and the splendour of his attire, as represented in the sculptures—the long embroidered robes, the ornaments of gold and precious stones, the elaborately curled hair, and the tassels and ribands attached to various parts of his dress, more befitting a woman than a man, are completely in accordance with the descriptions, preserved to us by the Greek historians of the luxury and effeminacy of the Assyrian monarchs. It is doubtful whether the hair and beard so artistically dressed and curled were false. Wigs may have been worn by the ancient Assyrians, as they appear to have been by the Egyptians. The Chaldæans, however, who inhabit a part of Assyria, and are believed to be the descendants of the people of Nineveh, are still remarkable for the luxuriance and blackness of their hair and beards, which would almost rival those portrayed in the sculptures.

On either side of the king is a winged figure—whether of a priest or of some inferior deity is still undecided. Such figures occur continually on the walls of the Assyrian palaces, and there are grounds for conjecturing that they are of a sacred character. They have wings and wear the rounded cap with horns, similar to that of the human-headed bulls. They carry in their hands two objects, a pine cone and a square vessel, which are supposed to be emblematic of the sacred elements—fire and water. Similar figures are usually seen at the entrances, and appear to represent the guardians and protectors of the building, and are therefore probably minor divinities of the Assyrian hierarchy. In the present instance they are ministering to the king, who alone is seen thus attended by these winged figures. It must be observed that they may be priests who disguised themselves as deities, an ancient custom during the celebration of certain religious ceremonies.



WINGED DEITY OR PRIEST.

Beyond this group an entrance leads into a small chamber, which will eventually be appropriated to the exhibition of original sculptures, now on their way from Nineveh.

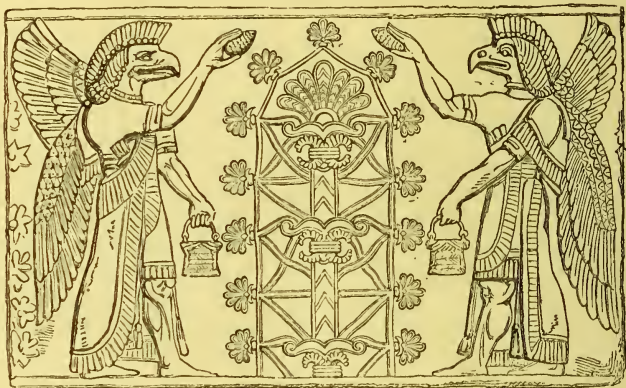
The group beyond this entrance (No. 2) represents two men bringing tribute to the King of Assyria. They formed part of a long line of similar figures, bearing vessels and ornaments, probably of gold and silver, which ornamented the exterior wall of the north-west palace at Nimroud. From their peculiar dress they appear to have been natives of a foreign country subject to Nineveh. In some of the bas-reliefs from the same palace, the Assyrians are represented in battle with an enemy similarly attired. The first figure of the group before us raises his hands, perhaps in token of submission; the next brings two apes or monkeys, one of which is seated on his shoulder.

This group is followed by two winged figures (Nos. 3 and 4); the first wears a garland round his head and bears a fallow-deer in one hand, and a flower of peculiar shape in the other. It probably represents a deity presiding over a month or season of the year, or over some natural phenomenon. The second is a very peculiar figure, and is, perhaps, found more frequently than any other on Assyrian monuments. It unites with the body of a man the head of an eagle, and has, consequently, been conjectured to represent the god Nisroch, worshipped by the Assyrians, and before whose altar Sennacherib was slain by his sons. The word "Nisr" in certain Eastern languages closely allied to the Assyrian means an eagle, and long before the discovery of these ruins the ancient commentators on the Bible had asserted that the god Nisroch was worshipped under the form of an eagle, or of an eagle-headed figure.

An entrance here leads into the transept. It is formed by a pair of colossal human-headed bulls, similar to those at the principal entrance into the central hall, which have already been described. Behind them is a wall of peculiar shape, consisting of a reeding, or of a series of circular projections grouped together like the barrels of an organ. This singular construction has been closely copied from existing remains recently discovered at Khorsabâd by M. Place, and appears to have been frequently adopted in Assyrian buildings, to adorn such walls as were not decorated with sculpture. It was also used by the Babylonians, and a similar wall has lately been found in the excavations carried on for the Assyrian Excavation Fund by Mr. Loftus among the ruins of Wurka, to the south of Babylon. It was built of terra-cotta cones, with bases of different colours, embedded in clay, the bases being left outwards

so as to form a kind of mosaic, the design of which is literally reproduced in the present instance. The panelled pilasters which terminate this decoration on both sides are also copied from those which invariably accompany this peculiar construction at Khorsabâd.

On the external wall facing the transept are two bas-reliefs, casts from sculptures in the British Museum. That to the right on issuing from the entrance, is the eagle-headed figure before described, and that to the left a group surrounded by a frame, copied from one in the Museum, and representing the king between two eagle-headed figures and two peculiar objects which have been called the sacred tree. This emblem occurs continually on Assyrian buildings and monuments. It has been supposed to have some

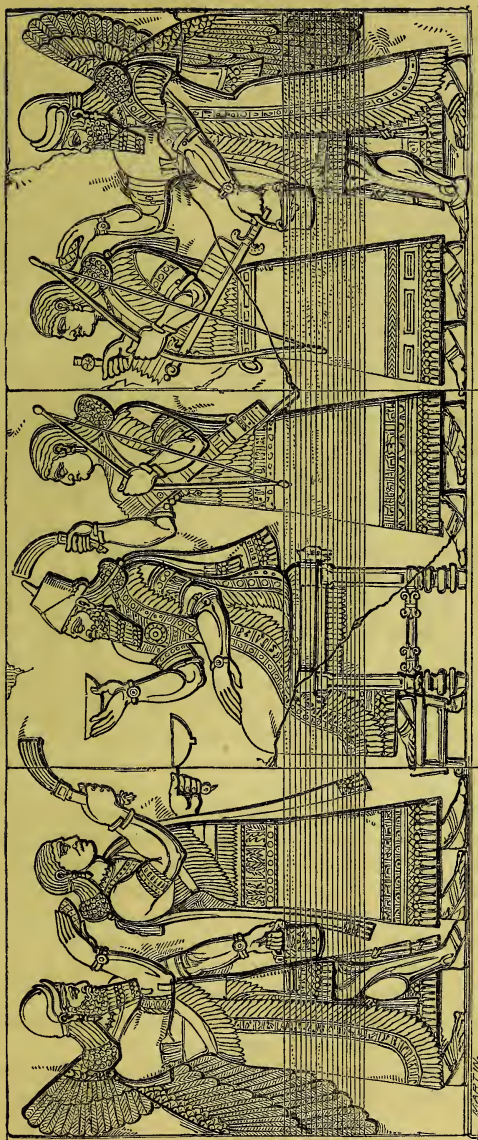


Eagle-headed figures before the Sacred Tree.

reference to the tree of life, so universally recognised as a sacred and mysterious symbol in the religious systems of the East; and Mr. Fergusson has conjectured that it may be identified with the "grove," or "groves" so frequently mentioned in the Bible as an object of idolatrous worship to the Jews.

Returning to the hall, and continuing to the left, we have a group (Nos. 5 and 6) representing an eagle-headed figure, similar to that on the opposite side of the entrance, and a priest or divinity, with four wings, holding in one hand a mace with a circular top and extending the other.

Two groups (Nos. 7 and 8) follow, one representing the king between his attendants, the other the same monarch between winged



THE ASSYRIAN KING ON HIS THRONE BETWEEN ATTENDANTS AND WINGED DEITIES.

figures. In the first the king is seen with a cup in his right hand, either about to pour out a libation, or to raise it to his lips. Before him stands an eunuch holding in one hand a fly-flapper, or fan, and in the other apparently a towel, which is thrown over his shoulder, and is presented to the king after he has drunk—a custom still prevailing in the East, where the cup-bearer is one of the principal officers in great households. Behind the king stands another eunuch, who appears to be his arms-bearer, and carries a mace, a bow, and a quiver. This group, which was repeated several times on the walls of the same chamber, probably commemorates some religious ceremony.

In the second group is the king raising two arrows in one hand, and resting the other on his bow, an attitude in which he is constantly represented in the Assyrian sculptures, and which apparently denotes victory and triumph over his enemies. On either side of him is a winged figure presenting the pine cone, similar to those on the opposite side of the hall already described.

In the centre of the side of the room we are describing is an entrance, formed by casts from the colossal human-headed lions discovered at Nimroud, and now in the British Museum. Like the bulls at the opposite entrance, they appear to have typified the great attributes of the deity, the idea of power being conveyed by the body of a lion instead of that of a bull. The whole slab, except that part occupied by the sculpture, is covered with a very long inscription containing the records of the king who built the north-west palace at Nimroud, between nine and ten centuries before Christ. On either side of the lions, and apparently ministering to them, are winged figures presenting the pine cone. Beyond the winged figures are the deep panels which we have already described. The remainder of this entrance—that is to say, the arch and the band of coloured ornament round it—is an exact copy, on a somewhat smaller scale, of a gateway recently discovered at Khorsabâd, which will be sent entire by the discoverer, M. Place, to France. The restoration has been made from drawings and sections now in Paris. The construction of this arch was very peculiar, and of a character only hitherto found in Assyria. The ornamented portion, the band of patera and winged figures, was formed of highly glazed or enamelled bricks, whilst the inner part of the vault consisted of clay of great tenacity moulded into the shape of, and supporting the upper arch of brickwork. It is remarkable that such a mode of construction should have so long resisted the ravages of time.

The whole wall beyond this entrance is occupied by one great

group (No. 9), representing the king seated on a throne, or royal stool, and, as in a preceding bas-relief, raising a cup in his right hand. Before him is an eunuch holding a fan in one hand and a stand to receive the cup in the other. Behind the eunuch is a winged deity, or priest. On the other side of the king are his two attendant arms-bearers, carrying his bow, arrows, and quiver, and behind them a second winged figure. The whole group appears to represent the celebration of some religious ceremony in commemoration of a victory. It occupied the end of a chamber in the north-west palace at Nimroud, whose walls were covered with similar groups, in which, however, the king stood erect instead of being seated on the throne.

These bas-reliefs, of which the two groups on the opposite side of the entrance form part, represent the triumph of the same king, whose name reads Assur-yuchura-bal or Asshur-akh-pal, and who may, perhaps, be identified with the Greek Sardanapalus. They are amongst the best preserved hitherto discovered at Nineveh, and are remarkable for the great minuteness and elegance of the details, many of which afford valuable additions to the religious symbols of the Assyrians. These sculptures belong to the best period of Assyrian art, and however conventional may be the treatment of the human form, there is a simplicity and boldness of outline in the general design, and a beauty in the ornaments, which as far as we can judge from the monuments hitherto discovered, were never after equalled by the Assyrian artists. The robes of the monarch as well as those of his attendants and of the winged figures, are covered with the most elaborate designs, representing various mythic symbols and groups connected with the religion of Assyria. The emblem of the supreme deity, winged divinities, winged horses, gryphons, sphinxes, ostriches, men struggling with various animals, goats and bulls bending before a sacred flower, and a variety of other objects, are traced upon the breast of the king and on the skirts of his robes, as well as on the garments of the other figures. These ornaments were probably embroidered. Ancient Assyria was celebrated for the beauty and value of its dyed and figured stuffs, and its merchants traded with Tyre "in blue clothes and brodered work" (Ezekiel xxvii. 24). The forms of many of the ornaments in these bas-reliefs are especially deserving of attention on account of their close resemblance to those afterwards employed by the Greeks in architectural decoration, of which, there are good grounds for believing, the Assyrians furnished the original type. Greece derived much of

her art, as well as many of her religious myths, from the banks of the Tigris and Euphrates, and the discoveries at Nineveh have furnished many analogies to prove this connection, which are of the highest interest to the critical historian and archæologist.

The ornaments of the arms and of the furniture are remarkable for their elegance. The handles of the swords and the ends of the scabbards are in the form of lions, and may have been of precious metal. The throne and footstool were probably made of cedar wood and ivory, or of wood cased with copper or gold plates embossed with figures, the extremities and some of the principal ornaments, such as the rams' heads and the lions' feet, being also in metal. A throne of this kind was discovered at Nimroud, but unfortunately too much injured by time to bear removal, as it fell to pieces almost as soon as exposed to the air. Fragments of the embossed copper-plates, and the heads of the animals also in copper have alone been preserved, and are now in the British Museum.

In looking upon these sculptures we cannot but be struck at the remarkable illustration they afford, of the description given by Ezekiel of the walls of an Assyrian palace. The prophet prophesying in Assyria and denouncing the idolatrous practices which, borrowed from strange nations, had crept into and corrupted the pure religion of the Jews, thus describes the influence of the Assyrians upon his perverse fellow-countrymen. "She saw men pourtrayed upon the wall, the images of the Chaldæans pourtrayed with vermilion, girded with girdles upon their loins, exceeding in dyed attire upon their heads, all of them princes to look to after the manner of the Babylonians of Chaldæa, the land of their nativity." (Chap. xxiii. 14, 15.)

At the north end of the central hall, and on each side of an entrance leading into the inner chamber, are two groups (Nos. 10 and 11) one similar to that on the opposite side before described; the other consisting of an eagle-headed god, and a winged figure bearing in one hand an ibex, or wild goat, such as are still found in the mountains of Assyria, and an ear of corn in the other.

In the group, No. 12, the king and winged figure are similar to those in No. 8 on the opposite side of the hall. An entrance leading into a small chamber, at present unappropriated, separates this group from a second, No. 13, which is a repetition of No 8.

The inscriptions across all the slabs in this hall are of the same import, and record the titles, genealogy, and principal events of the reign of the king who built the north-west palace at Nimroud. Nearly every stone and slab discovered in that edifice, whether

sculptured or not, bore on both sides this inscription, or an abridged version of it, and upon nearly every brick was stamped the names of the king, his father, and grandfather.

The bands of painted ornaments above the bas-reliefs, are copied both in design and colour from remains recently discovered at Khorsabâd. The wall was continued over the sculptures with glazed or enamelled bricks, a mode of decoration which appears to have generally prevailed both at Nineveh and Babylon. An immense number of these coloured bricks exist among the ruins of both those great cities, and numerous specimens are preserved in the British Museum. The lion and the bull in the principal band of ornament, are the sacred animals continually represented on Assyrian monuments. The tree is the conventional Assyrian form for the vine, also, probably, a sacred emblem. The upper band representing rosettes, or patera, between winged figures, is copied from the decoration round the archway recently found by M. Place, at Khorsabâd.

INNER CHAMBER.



PASSING through the entrance at the north end of the hall just described, and between small winged figures placed one above the other, we enter the Inner Chamber. Its walls are ornamented with casts from bas-reliefs discovered in the principal hall of the North-west Palace of Nimroud, and now in the British Museum. They formed a consecutive series on one side of the apartment, and they all celebrate the exploits of the same king, who is supposed to have reigned between nine hundred and a thousand years before Christ. Between the sculptures, are inserted repetitions of the same inscription to show the manner in which they were originally divided. This inscription, however, although found in the same building, is of a more recent date than the bas-reliefs, and appears to have been carved at an entrance to the palace by the order of Sargon, the builder of Khorsabâd, whose power and conquests it describes. We commence with the bas-reliefs to the left on entering.

No. 1 (in the plan). The upper bas-relief represents the king in his chariot, hunting the wild bull ; he is striking one animal with a short sword in the back of the neck, precisely where a modern Spanish matador would deal the last and fatal blow. A second bull, pierced by arrows, is lying beneath the horses' feet. The royal chariot is driven by a charioteer, who holds in one hand a short whip, and in the other the reins, with which he urges the three horses to the top of their speed. Behind the chariot, is a horseman with a spear and bow leading a second horse, probably, for the use of the king, in case of need, and two armed attendants. The bull represented in this sculpture, was probably, at one time, found wild in the great plains of Mesopotamia ; and the Bible seems to allude to it (Deut. xiv. 5 ; Isaiah li. 20), as an animal of great strength and fierceness. If we may judge from its representation in the bas-relief, it had long, shaggy hair. It must have become extinct even before the fall of the Assyrian empire, as Xenophon does not mention it amongst the animals inhabiting Assyria. An observation may be made here which is applicable to all the Assyrian bas-reliefs—that ignorance of the laws of perspective has led the sculptor to give the horses only

one fore and hind leg, and to place the bull, as it were, between the wheel and body of the chariot.

The lower bas-relief of No. 1 in this instance, bears relation to the upper, and represents the king after his victory over the wild bull, pouring a libation, or drinking wine over the body of the fallen animal. Whilst he raises the cup with his right hand



King standing over a conquered Bull.

he rests his left on his bow, an attitude denoting triumph and power in which we have seen the monarch portrayed in the centre hall. In front of him are his prime minister, or vizier, an attendant raising a fly-flapper, or fan, a second attendant standing with his hands crossed before him—an attitude of respect still assumed by inferiors and servants in the East—and musicians playing on a kind of stringed instrument. Behind the king are an attendant bearing the parasol—an emblem of royalty even to this day recognised by many Eastern nations, and reserved for the monarch alone—and his armed body guard.

No. 2. The king hunting the lion. He is bending his bow against an infuriated animal, which, already pierced by several arrows, is springing upon the chariot, whilst a second in the agonies of death is struggling beneath the feet of the horses. Two warriors on foot with drawn swords and raised shields appear to be hastening to the assistance of the king. This bas-relief is probably the finest specimen hitherto discovered of Assyrian art, and is especially remarkable for the spirited and effective delineation of the lions, which in their masterly, though somewhat conventional, treatment, bear a close resemblance to the lion of the early Greek sculptors.

As on the preceding slab, the lower bas-relief of No. 2, forms a part of the same subject as the upper, and represents the king in

an attitude of triumph or thanksgiving over the fallen lion. He is attended by his cup-bearer, guards, and musicians.

The lion represented in these bas-reliefs is still found on the banks of the Euphrates and Tigris. It is smaller than the African lion, and the male is rarely provided with the long shaggy mane which distinguishes that species. But its chief peculiarity is the claw or hook at the extremity of the tail, which has been portrayed by the Assyrian artist, is described by ancient writers, and has been recently found in a specimen brought to England from countries adjoining Assyria.

The four bas-reliefs just described confirm the traditions which have been preserved to us by the Greeks of the skill in hunting of the ancient Assyrian kings. Nimrod, who is supposed to have been the founder of the Assyrian empire, was, the Bible tells us, "a mighty hunter before the Lord." It is probable that when from the increasing population of the plains watered by the Tigris and Euphrates, lions were no longer found in sufficient abundance to afford a ready supply for the chase, they were preserved in those vast paradises, as they were called, which were especially kept up by the Assyrian and Persian kings for hunting, and were plentifully stocked with all manner of wild beasts and rare birds. In the series of bas-reliefs lately discovered at Kouyunjik by Mr. Rassam, representing the son of Esarhaddon hunting in one of those great enclosed parks, an attendant is seen letting a lion out of a cage, whilst the monarch, having already slain a number of animals, whose carcasses are scattered around him, is making ready for a fresh contest.

No. 3. The siege of a city or fort. This bas-relief is principally remarkable for the introduction of the battering-ram and artificial tower. These engines of war appear to have been constructed of wicker-work, and to have rested on wheels, by the aid of which they were pushed up to the walls of the besieged town. The ram is represented in the sculpture as having already dislodged several stones from the walls. In the tower are two warriors discharging their arrows against the enemy, one of whom is raising his hands as a sign of surrender, whilst the others are still defending their city. The king, with his shield-bearer protecting him from the arrows of the besieged, and followed by his attendants, is taking part in the siege.

The battering-ram, the "bulwarks," the "forts built against a city," by which are probably meant artificial towers, and other "engines of war," are frequently mentioned in the Bible, especially as used by the Assyrians and Babylonians, in their wars

with the Jews (Ezekiel, iv. 2 ; Jeremiah, lii. 4 ; and 2 Chronicles, xxvi. 15).

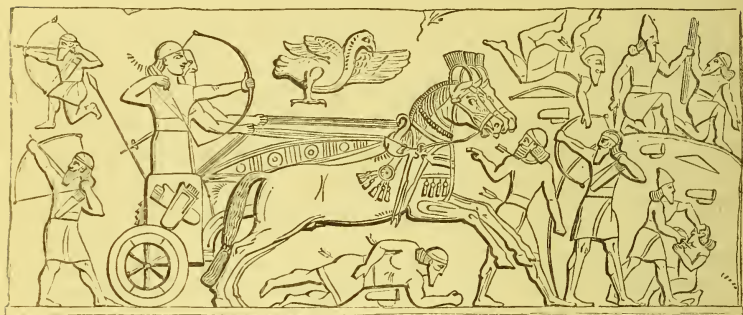
The towers and walls of the besieged castle or city are represented with angular battlements, and an *arched* entrance.

No. 4. A castle on an island or on the banks of a river. On one tower is an archer, on the other a woman, distinguished by her long hair. Swimming to the castle and escaping from the Assyrian warriors who are discharging arrows at them from the bank, are three men, two of whom are supporting themselves on inflated skins, a mode of crossing rivers still practised by the Arabs inhabiting Mesopotamia, who generally carry the prepared skin of a sheep with them for this purpose. Rafts for transporting merchandise and travellers are constructed of similar skins, blown up with air and bound together with twigs and brushwood ; it was by such means that the sculptures discovered amongst the ruins of Nineveh were transported by the river Tigris to Busrah for embarkation. The conventional mode of treating the water and trees, is worthy of observation.

The lower divisions of Nos. 3 and 4 form one subject—the king receiving prisoners of war, probably captured in the sieges represented in the upper bas-reliefs. He has dismounted from his chariot, the horses of which are now held by a groom, and is raising two arrows in his hand, an attitude denoting victory. Before him stands his vizier, and attendants are bringing the captives, who are bound together and have their arms fastened behind their backs. Above them are represented various objects of spoil taken in the war, such as vessels (probably of precious metals) shawls, and elephant's tusks.

As no descriptive inscriptions accompany the bas-reliefs just described, the nation represented as conquered by the Assyrians has not been determined.

Nos. 5, 6, 7, 8, These four bas-reliefs form a consecutive series, and represent a great battle, in which the Assyrians were, of course, victorious. The king is seen in his chariot, attended by his shield-bearer and charioteer. He is discharging his arrows against the enemy, who endeavour to oppose his progress, and a warrior already wounded has fallen beneath the feet of the horses. Above his head is the emblem of the great protecting god of the Assyrians, in the form of a man within a winged circle, who especially watches over the monarch. The god is also discharging an arrow, with a head shaped like a trident, against the enemies of the Assyrians. Near is an eagle, emblem of victory, feeding on the slain. In front of the king, also engaged



Bas-reliefs from Nimroud.

with the enemy, are Assyrian warriors in chariots and on horses. Some of the charioteers have standards bearing devices. The battle scene is concluded by Assyrian footmen slaying the defeated.

In these bas-reliefs the elaborate and minute ornaments on the robes of the figures, the furniture of the horses, and the chariots, are especially remarkable. The horses are delineated with considerable spirit, and show that the Assyrians possessed a pure breed of that noble animal—probably resembling the Arab horse



now found in the same country. The Assyrian horsemen appear to have been famous, and are frequently mentioned in the Bible as well as the Assyrian horses (Ezekiel xxiii. 6 ; 2 Kings xviii. 23 ; Habakkuk i. 8). When they fought with the bow, their horses appear to have been led by a second horseman, who is represented in the bas-reliefs as wearing a circular cap—probably of iron. The Assyrian warriors, it must be observed, are distinguished by the pointed helmet, several of which were discovered in the ruins. They were of iron inlaid with copper ornaments, as represented in the sculptures.

The lower compartments of Nos. 5, 6, 7, form a continuous subject, representing the passage of a river by the king and his army. In the first boat, towed by men, the king is standing in his chariot. He appears to be conversing with an attendant who is pointing out something on the opposite bank—perhaps the army or the castle of the enemy. Three men are seated at the oars, and the boat is further propelled and steered by a long oar fastened to the stern. The boats still used on the Euphrates and Tigris are constructed and managed in the same manner. A man standing

in the stern holds by their halters four horses, who are swimming over the river. Behind the king's boat are two smaller vessels, one carrying his couch and a jar, and the other an empty chariot; in the water, in which are seen several fish, are men floating on skins, some leading horses. The scene is closed by warriors standing on the bank superintending the embarkation of two chariots, whilst two others are preparing their skins for swimming. The river represented in these bas-reliefs is probably the Tigris, and to this day, opposite the ruins of Nineveh, may be seen precisely the same scene as that we have here described—so few are the changes which take place in the customs of the East.

Nos. 9, 10, 11. The king returning victorious from battle. The procession is preceded by Assyrian warriors throwing the heads of



the slain before the royal chariot. This barbarous mode of celebrating a victory is still practised by some Eastern nations. Next come the musicians playing on stringed instruments, and on a drum. They precede a group of Assyrian warriors in chariots, bearing standards, probably the same as those represented in the previous series of bas-reliefs, as combating with the enemy. Above them hovers an eagle, carrying a human head in its talons. The king in his chariot, followed by his led horse and guards, closes the procession. The monarch holds two arrows in one hand, and his bow in the other—the usual attitude of triumph. His shield-bearer is now changed for an attendant bearing the parasol, and above him is his protecting deity, raising one hand, and holding a bow in the other. Headless bodies are scattered in the background.

The lower compartments of Nos. 8, 9, 10. The king after a victory receiving captives. He has left his chariot, the horses of which are held by a groom. Before him is his vizier, followed by

the prisoners, with their arms bound. Above the captives are represented vases to denote the spoil taken from the enemy. Behind the royal chariot are the two charioteers, the warriors having dismounted. They are passing under the walls of a city or castle, upon which stand women, apparently viewing the ceremony.



No. 11. Lower compartment. Assyrian warriors hunting the lion. The wounded animal struggling to free itself from the arrows with which it is pierced, is represented with great truth and spirit. The details and finish of this bas-relief are worthy of observation.

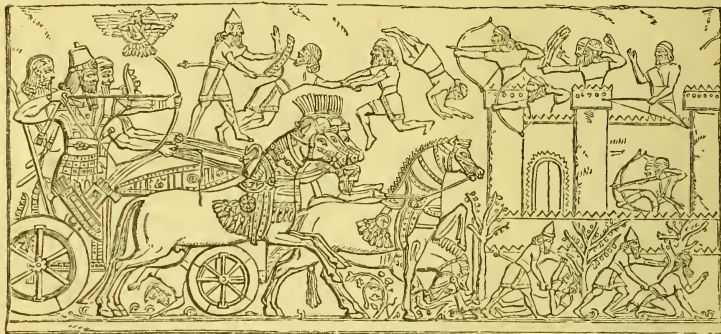
An arched doorway modelled from that discovered at Khorsabâd,



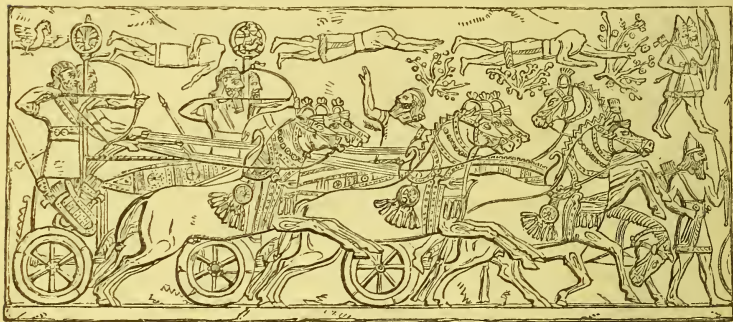
and flanked by eagle-headed figures and the sacred tree, similar to those already described, opens to the eastward into the great nave.

Nos. 12 to 15. These bas-reliefs form one subject, the siege of a castle and a battle beneath its walls. The king is pursuing, and

about to discharge an arrow against a warrior who is already falling wounded from his chariot, the horses of which are rearing and plunging. The monarch is protected from the arrows of the besieged by his shield-bearer, and above him hovers the emblem of the great god of Assyria. Behind him are two Assyrian charioteers contending with the enemy, one of whom is flying in his chariot before them, and looking back with his hands raised,



asking for quarter. Assyrian warriors and the headless bodies of the slain are placed over the line of chariots, to represent, in a kind of conventional perspective, the field of battle; wavy lines at the bottom of the bas-reliefs denote water, probably a river, on the



banks of which the battle was fought. The walls of the castle are defended by archers. Beneath them are Assyrians slaying the conquered. On the opposite side of the castle is a warrior of great distinction, probably the general of the Assyrian army, clothed in a complete shirt of mail made of iron scales inlaid with copper, and falling from



S. WILLIAMS

WARRIORS HUNTING THE LION.

his neck to his ankles. He is discharging an arrow against the besieged, and is protected by his shield-bearer. Above his head hovers an eagle. Behind him stands the chariot from which he has dismounted, and a guard of armed men closes the scene.

This series of bas-reliefs is also remarkable for the minuteness of the details, and for the illustrations it affords of many passages in the Bible. The ornaments of the various arms used by the Assyrians, of their armour, of the trappings of their horses and of their chariots, consisting of the heads of animals, probably in ivory and precious metals, of dyed and figured cloths, of tassels of many colours, and of bells, profusely attached to the harness (many of which have been discovered in the ruins), are especially to be observed. The embroidered trappings are described by Ezekiel as "the precious cloths for chariots" brought from Dedan (xxvii. 20).



Both the Jewish and Assyrian armies contained a large number of chariots. Solomon had no less than 1400, for the maintenance of which certain cities were especially appointed (2 Chron. i. 14). Isaiah prophesying of the invasion of Judea by the Assyrians, describes a scene very similar to that represented in the bas-reliefs. "The choicest valleys shall be full of chariots, and the horsemen shall set themselves in array against the gate" (xxii. 7).

The lower division of No. 12.—A singular bas-relief, which appears to represent a walled inclosure or castle, and the pavilion of the victorious king. The first is indicated by a circle of battlemented walls with equidistant towers. It is divided into four compartments, each occupied by figures either preparing for a banquet or a sacrifice—one is slaying a sheep, another appears to be baking bread in an oven, and others are before tables and stands bearing dishes and bowls. Beneath, or in front of the pavilion, is a

groom cleaning a horse, whilst others are feeding at a manger, formed like those still used in the East when horses are picketed out of doors. An attendant stands at the entrance to the pavilion, and behind him are four prisoners bound together and followed by an Assyrian warrior. Above this group are two strange figures dressed in lions' heads and skins, probably masquers or buffoons.



The lower division of No. 13.—Male and female prisoners and cattle brought to Assyria after a campaign. The women are tearing their hair and throwing dust upon their heads, usual signs of grief in the East

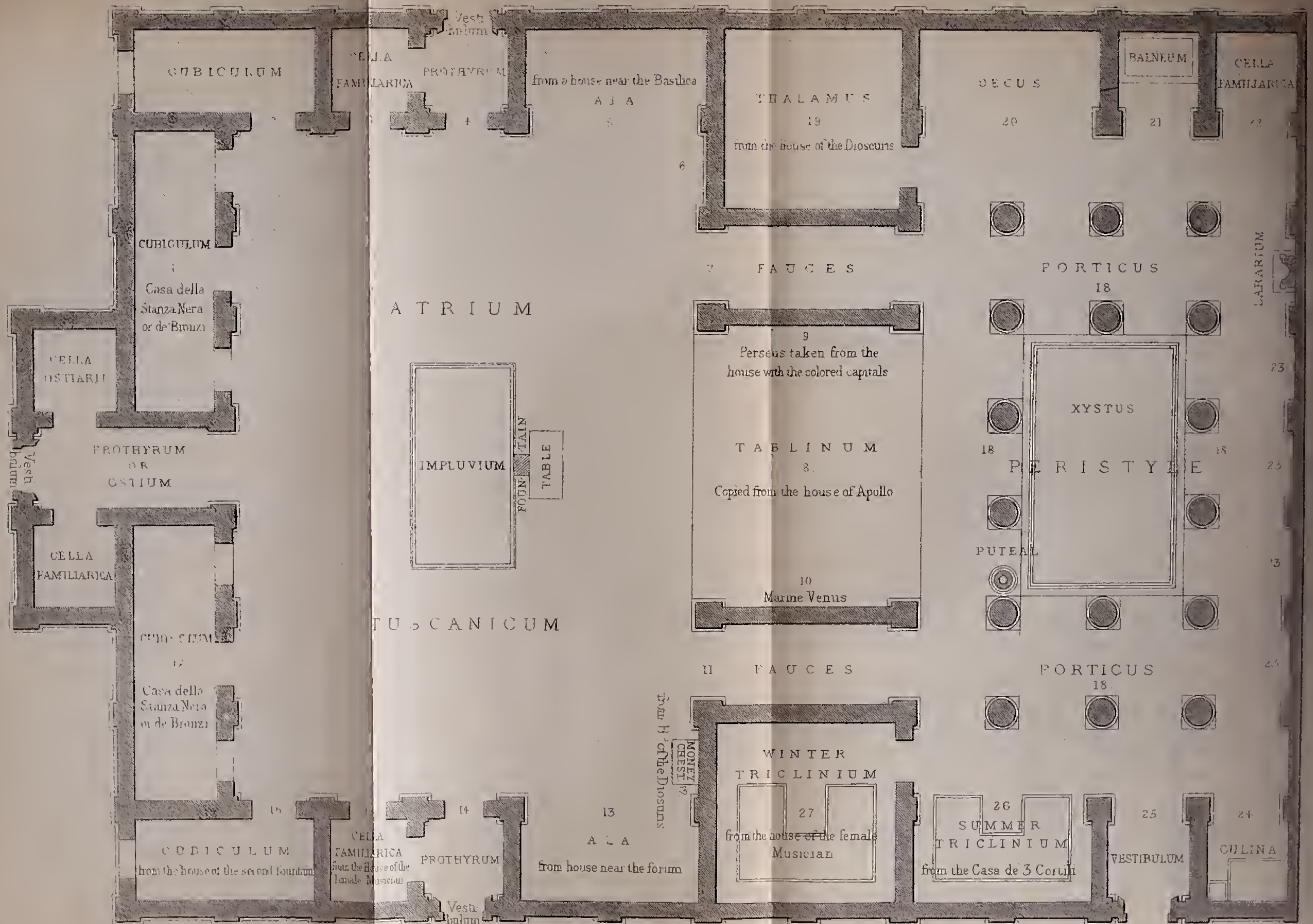
The lower divisions of Nos. 14 and 15.—Highly interesting bas-reliefs representing the siege of a city. The king, attended by his shield-bearer, and an eunuch raising the royal parasol, is discharging his arrows against the enemy. On the opposite side is a battering-ram, the force of which the besieged are endeavouring to check by catching it with chains lowered from the walls. The

Assyrians are represented as struggling to keep it in its place by hooks. The besieged are also throwing lighted torches upon the artificial tower, from which a projecting spout discharges water to extinguish the fire. Assyrian warriors are mounting to the assault by ladders, whilst others are undermining the fortifications. Some of the besieged are falling wounded from the wall, others still defend their city. Women, tearing their hair, appear to be asking for quarter. An Assyrian warrior, standing behind the battering ram and discharging an arrow, is protected by a large shield of wickerwork, which probably covered the whole of his person. Such shields appear to have been especially used in sieges.



The paintings running round the chamber above the bas-reliefs represent the king, accompanied by his usual attendants and guards, receiving his vizier—a subject continually portrayed on the walls of the Assyrian palaces, and found, in more than one instance, in the ruins of the North-west Palace at Nimroud. The drawings have been carefully made from bas-reliefs in the British Museum, by Mr. Scharf, Sen., and the colours correspond as nearly as possible to the remains discovered. The ornamental borders are also copied from those found at Nimroud; and the alternate rosettes or patera and winged figures are taken, as in the adjoining hall, from Khorsabâd.

The ceiling, like that of the central hall, of which it may be said to form a part, has been restored from various ornaments on the existing sculptures discovered in the ruins.



POMPEIAN COURT

THE
POMPEIAN COURT
IN THE
CRYSTAL PALACE.

DESCRIBED BY GEORGE SCHARF, JUN.,
F.S.A., F.R.S.L., &c.



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WHITEFRIARS.

PREFACE.

IN the following account of the Pompeian Court, my chief aim has been to combine simplicity with truth; relying for success on that interest which so alluring a subject is certain to create. With much gratification I avail myself of the privilege granted to an author, in his preface, of returning my best thanks to those friends who have lent me their aid in this arduous undertaking. Mr. Digby Wyatt is entitled to the gratitude of all engaged in the works of art at the Crystal Palace for the opportunities he has afforded to each artist for the display of his particular talents, and I sincerely thank him for his kindness in accompanying me through the building and affording minute information to my numerous enquiries when he could with difficulty spare the time. I beg also cordially to thank Mr. Samuel Phillips for important suggestions respecting the conduct of my work, and for his interest and encouragement in its progress. Mr. Edward Falkener is entitled to my best acknowledgments, not only for the valuable assistance rendered in his published account of a Pompeian house, but for his kindness in looking over the proofs of these pages before they were committed to press. It is to be hoped that many of his observations may appear at greater length in the next edition of this Handbook, without prejudice to the magnificent work he is contemplating on the "Domestic Architecture of Pompeii." I sincerely thank my friend, Mr. James Morant Lockyer for the benefit of his

long architectural sojourn in Pompeii ; regretting, at the same time, that the public has not had the advantage of his extensive knowledge and experience.

The excellent paintings produced here in the Pompeian Court, under the direction of Signor Abbate require no commendation from me ; but I feel that I shall be only expressing the sentiment of others in wishing that we may at some future period see an extension of this ancient palace, or another series of apartments in which the same abilities shall afford us accurate copies of still more of the pictorial celebrities—such as the Theseus and the Minotaur, and Hercules and Telephus, found at Herculaneum ; the Sacrifice of Iphigenia and the Anger of Achilles, from the House of the Tragic Poet ; also the Zephyrus and Flora, and some of the picture mosaics, the Choragus one, for instance, and the far-famed Alexander and Darius at the battle of Issus.

THE POMPEIAN COURT.

DESCRIBED BY GEORGE SCHARF, JUN.

INTRODUCTION.

DESTRUCTION OF HERCULANEUM AND POMPEII.

“Many a calamity has befallen the world ere now, yet none like this replete with instruction and delight for remote generations.”—GOETHE.



View of Naples and Mount Vesuvius.

NEAR the modern city of Naples, at the foot of Mount Vesuvius, once stood the ancient cities of Pompeii and Herculaneum. Whilst the former was considerably removed from the volcano, the latter was seated immediately at the base of the mountain, on a promontory projecting into the bay.

Vesuvius was not considered dangerous by the ancient occupants of the soil, as no eruption had ever been known to take place. Strabo noticed the igneous character of its rocks, but the whole district being covered with vines and plantations, undisturbed since the memory of man, he thence assumed the fires to be extinct for want of fuel. Even the sides of the mountain were overgrown with trees, and the summit alone continued barren and rough. The inhabitants of the neighbourhood were probably less inclined to consider the possibility of danger to themselves from the existence of two active volcanoes not far from them which seemed to serve as a vent for all subterranean commotions—the one, Mount *Ætna*; the other, Mount *Epoëus* in the island now called *Ischia*. *Ætna*, the majestic snowy mountain of Sicily, more than three times the height of Vesuvius, has been known, from the earliest times, as an active volcano; and many passages in *Æschylus*, *Pindar*, *Thucydides*, and *Diodorus Siculus* might be adduced, commemorating particular eruptions, &c. *Pausanias* mentions an instance of the piety of two youths who saved their parents at *Catana* (Book 10., ch. xxviii.) during the descent of the lava which threatened to surround them. In the year 73 B.C., *Spartacus*, a fugitive slave, at the head of a troop of gladiators and revolvers, encamped on the summit of Vesuvius, where they were blockaded. The natural ruggedness of the place, and the density of the vines, favoured their subsequent escape. This is the earliest mention of the actual appearance of the volcano. The natural beauties of the district, then called *Campania*, are glorified by most writers; it was more particularly celebrated for its fertility and the luxuriant magnificence of its scenery.

The convulsions of nature have indeed changed the outline of the mountain, but the varied charms of the beautiful coast remain in undiminished attraction. Deep shades and crystal streamlets, sunny banks and refreshing groves, display the natural loveliness of a locality, favoured with the most luxuriant vegetation, and the finest climate in the world. These enable us fully to comprehend the pains and trouble bestowed by the ancient Romans in building villas and marine residences in so charming a situation. Thus, in the earliest times of the empire, the more wealthy and luxurious Romans established what we moderns should denominate watering places, for fashionable resort, on the coast, *Baiæ*, *Dicæarchia*, afterwards *Puteoli*, *Cumæ*, *Neapolis*, and *Herculanæum*, but the warm springs of the first two rendered them the most favourite resorts, and they became the Bath and Brighton of that era.

Lucullus, Pompey and Cæsar, had villas at Baiæ, Nero spent much time there, and Caligula contributed to the celebrity of the scene by his extraordinary bridge of boats. Hadrian died at Baiæ; and, at a later period, Alexander Severus erected many villas in the same neighbourhood. Some of the most splendid palaces were raised upon artificial foundations in the sea itself, and nothing could exceed the luxury and indolence indulged in by the visitors to these regions as depicted by some of the later poets. Horace himself speaks of the pleasant Baiæ as the most delicious place in the world.* And so it may have been, and all the neighbouring cities of the bay must have partaken more or less of the same glories. Pompeii was somewhat removed from these enchanting scenes, being on the other side of the bay of Naples, and the situation was not so pleasant as that of its fellow-sufferer Herculaneum. This city stood on a promontory, open, as Strabo says, to the south wind, which made it especially healthy. In fact, the art and style of everything found at Herculaneum show it to have been the resort of a superior class of people. Pompeii is supposed to have stood on the banks of the river Sarnus. The town itself was raised upon a considerable eminence so as to be protected in a great measure from the floods that at certain times of the year devastated the surrounding plain.

The peace and tranquillity of these beautiful regions were first disturbed by natural convulsions in the year 63 A.D. A violent earthquake on the 16th February, threw down many parts of Pompeii, and seriously injured Herculaneum; six hundred sheep were swallowed up at once, statues were split, and many persons became insane. From this period, the Pompeians were disturbed by frequent shocks of earthquake; between the first symptoms in 63 and the dreadful catastrophe which involved their destruction, evidences still exist of the persevering endeavours of the inhabitants at restoration and repair. Many mosaics have been found, which display traces of a very different order of workmanship, in the repair of damage caused by the earthquake, from that employed in their original construction.

In the reign of the emperor Titus, A.D. 79, the celebrated eruption of Vesuvius broke out, suddenly ejecting dense clouds of ashes and pumice-stones, beneath which Herculaneum, Pompeii, and Stabiae were completely buried. Awful as such a phenomenon

* "Nullus in orbe sinus Baiis præluet amœnis."—Ep. bk. i. 1, line 83.

must at all times appear, the event was still more appalling to the inhabitants as they were unable, in the confusion of the moment, to comprehend the source whence these horrors proceeded. An eye witness has fortunately left a detailed account of the event in two letters which are still preserved. We insert the greater part of them as best exhibiting the realities of the scene and the excitement of the unfortunate sufferers.

PLINY'S LETTER TO TACITUS.

“Your request that I would send you an account of my uncle's death, in order to transmit a more exact relation of it to posterity, deserves my acknowledgments ; for if this action shall be celebrated by your pen, the glory of it, I am well assured, will be rendered for ever illustrious. And notwithstanding he perished by a misfortune, which, as it involved at the same time a most beautiful country in ruins, and destroyed so many populous cities, seems to promise him an everlasting remembrance ; notwithstanding he has himself composed many and lasting works, yet I am persuaded the mentioning of him in your immortal writings will greatly contribute to eternise his name. Happy I esteem those to be whom Providence has distinguished with the abilities either of doing such actions as are worthy of being related, or of relating them in a manner worthy of being read ; but doubly happy are they who are blessed with both these uncommon talents. In the number of which my uncle, as his own writings and your history will evidently prove, may justly be ranked. It is with extreme willingness, therefore, I execute your commands ; and should indeed have claimed the task if you had not enjoined it.

“He was at that time with the fleet under his command at Misenum. On the 24th of August, about one in the afternoon, my mother desired him to observe a cloud which appeared of a very unusual size and shape. He had just returned from taking the benefit of the sun, and after bathing himself in cold water, and taking a slight repast, was retired to his study. He immediately arose and went out up on an eminence from whence he might more distinctly view this uncommon appearance. It was not at that distance discernible from what mountain this cloud issued, but it was found afterwards to ascend from Mount Vesuvius. I cannot give you a more exact description of its figure, than by resembling it to that of a pine tree, for it shot up a great

height in the form of a trunk, which extended itself at the top into sort of branches, occasioned, I imagine, either by a sudden gust of air that impelled it, the force of which decreased as it advanced upwards, or the cloud itself being pressed back again by its own weight, expanded in this manner:—it appeared sometimes bright and sometimes dark and spotted, as it was either more or less impregnated with earth and cinder. This extraordinary phenomenon excited my uncle's philosophical curiosity to take a nearer view of it. He ordered a light vessel to be got ready, and gave me the liberty, if I thought it proper, to attend him; I rather chose to continue my studies; for, as it happened, he had given me an employment of that kind. As he was coming out of the house he received a note from Rectina, the wife of Bassus, who was in the utmost alarm at the imminent danger which threatened her; for her villa being situated at the foot of Mount Vesuvius, there was no way to escape but by sea; she earnestly entreated him, therefore, to come to her assistance. He accordingly changed his first design, and what he began with a philosophical, he pursued with an heroic turn of mind. He ordered the galleys to put to sea, and went himself on board with an intention of assisting, not only Rectina, but several others; for the villas stand extremely thick upon that beautiful coast. When hastening to the place from whence others fled with the utmost terror, he steered his direct course to the point of danger, and with so much calmness and presence of mind, as to be able to make and dictate his observations upon the motion and figure of that dreadful scene. He was now so nigh the mountain, that the cinders, which grew thicker and hotter the nearer he approached, fell into the ships, together with pumice stones, and black pieces of burning rock. They were likewise in danger not only of being aground by the sudden retreat of the sea, but also from the vast fragments which rolled down from the mountain, and obstructed all the shore. Here he stopped to consider whether he should return back again; to which the pilot advising him, 'Fortune,' said he, 'befriends the brave; carry me to Pomponianus.' Pomponianus was then at Stabiæ, separated by a gulf, which the sea, after several insensible windings, forms upon the shore. He had already sent his baggage on board; for though he was not at that time in actual danger, yet being within the view of it, and indeed extremely near, if it should in the least increase, he was determined to put to sea as soon as the wind should change. It was favourable, however, for carrying my uncle to Pomponianus, whom he found in

the greatest consternation. He embraced him with tenderness, encouraged and exhorted him to keep up his spirits, and the more to dissipate his fears, he ordered, with an air of unconcern, the bath to be got ready ; when, after having bathed, he sat down to supper with great cheerfulness, or at least, what is equally heroic, with all the appearance of it. In the meanwhile, the eruption from Mount Vesuvius flamed out in several places with much violence, which the darkness of the night contributed to render still more visible and dreadful. But my uncle, in order to soothe the apprehensions of his friend, assured him it was only the burning of the villages, which the country people had abandoned to the flames ; after this he retired to rest, and it is most certain he was so little discomposed as to fall into a deep sleep, for being pretty fat, and breathing hard, those who attended without, actually heard him snore. The court which led to his apartment being now almost filled with stones and ashes, if he had continued there any time longer, it would have been impossible for him to have made his way out ; it was thought proper therefore to awaken him. He got up and went to Pomponianus and the rest of his company, who were unconcerned enough to think of going to bed. They consulted together whether it would be most prudent to trust to the houses, which now shook from side to side with frequent and violent concussions, or fly to the open fields, where the calcined stones and cinders, though light indeed, yet fell in large showers, and threatened destruction. In this distress they resolved for the fields, as the less dangerous situation of the two. A resolution which, while the rest of the company were hurried into by their fears, my uncle embraced upon cool and deliberate consideration. They went out then having pillows tied upon their heads with napkins, and this was their whole defence against the storm of stones that fell round them. It was now day everywhere else, but there a deeper darkness prevailed than in the most obscure night ; which, however, was in some degree dissipated by torches and other lights of various kinds. They thought proper to go down farther upon the shore, to observe if they might safely put out to sea, but they found the waves still run extremely high and boisterous. There my uncle having drank a draught or two of cold water, threw himself down upon a cloth which was spread for him, when immediately the flames, and a strong smell of sulphur, which was the forerunner of them, dispersed the rest of the company, and obliged him to arise. He raised himself up with the assistance of two of his servants, and

instantly fell down dead, suffocated, as I conjecture, by some gross and noxious vapour, having always had weak lungs, and frequently subject to a difficulty of breathing. As soon as it was light again, which was not till the third day after this melancholy accident, his body was found entire, and without any marks of violence upon it, exactly in the same posture that he fell, and looking more like a man asleep than dead.

“During all this time my mother and I, who were at Misenum—but as this has no connection with your history, so your inquiry went no farther than concerning my uncle’s death; with that therefore I will put an end to my letter. Suffer me only to add, that I have faithfully related to you what I was either an eye-witness of myself, or received immediately after the accident happened, and before there was time to vary the truth.

“You will choose out of this narrative such circumstances as shall be most suitable to your purpose; for there is a great difference between what is proper for a letter and a history—between writing to a friend and writing to the public. Farewell.”

TO CORNELIUS TACITUS.

“The letter which, in compliance with your request, I wrote concerning the death of my uncle, has raised, it seems, your curiosity to know what terrors and dangers attended me, while I continued at Misenum; for there, I think, the account in my former broke off. Though my shocked soul recoils, my tongue shall tell. My uncle having left us, I pursued the studies which prevented my going with him, till it was time to bathe. After which I went to supper, and from thence to bed, where my sleep was greatly broken and disturbed. There had been for many days before some shocks of an earthquake, which the less surprised us as they are extremely frequent in Campania; but they were so particularly violent that night, that they not only shook every thing about us, but seemed indeed to threaten total destruction. My mother flew to my chamber, where she found me rising, in order to awaken her. We went out into a small court belonging to the house, which separated the sea from the buildings. As I was at that time but eighteen years of age, I know not whether I should call my behaviour in this dangerous juncture courage or rashness; but I took up Livy and amused myself with turning over that author, and even making extracts from him, as if all about me had been in full security. While we were in this

posture, a friend of my uncle's who was just come from Spain to pay a visit, joined us, and observing me sitting by my mother with a book in my hand, greatly condemned her calmness, at the same time that he reproved me for my careless security ; nevertheless I still went on with my author. Though it was now morning, the light was exceedingly faint and languid ; the buildings all around us tottered, and though we stood upon open ground, yet as the place was narrow and confined, there was no remaining there without certain and great danger ; we therefore resolved to quit the town. The people followed us in the utmost consternation, and (as to the mind distracted with terror, every suggestion seems more prudent than its own) pressed in great crowds about us in our way out. Being got at a convenient distance from the houses, we stood still, in the midst of a most dangerous and dreadful scene. The chariots which we had ordered to be drawn out, were so agitated backwards and forwards, though upon the most level ground, that we could not keep them steady, even by supporting them with large stones. The sea seemed to roll back upon itself, and to be driven from its banks by the convulsive motion of the earth ; it is certain, at least, the shore was considerably enlarged, and several sea animals were left upon it. On the other side a black and dreadful cloud, bursting with an igneous serpentine vapour, darted out a long train of fire resembling flashes of lightning, but much larger. Upon this our Spanish friend, whom I mentioned above, addressing himself to my mother and me with greater warmth and earnestness, 'If your brother and your uncle,' said he, 'is safe, he certainly wishes you may be so too ; but if he perished, it was his desire, no doubt, that you might both survive him. Why, therefore, do you delay your escape a moment ?' 'We could never think of our own safety,' we said, 'while we were uncertain of his.' Hereupon our friend left us, and withdrew from the danger with the utmost precipitation. Soon afterwards the cloud seemed to descend and cover the whole ocean ; as indeed it entirely hid the island of Caprea and the promontory of Misenum. My mother strongly conjured me to make my escape at any rate, which, as I was young, I might easily do ; as for herself, she said, her age and corpulency rendered all attempts of that sort impossible ; however, she should willingly meet death, if she could have the satisfaction of seeing that she was not the occasion of mine. But I absolutely refused to leave her, and taking her by the hand, I led her on : she complied with great reluctance, and not without many reproaches to herself for retarding my flight. The ashes now

begun to fall upon us, though in no great quantity ; I turned my head, and observed behind us a thick smoke, which came rolling after us like a torrent. I proposed, while we had yet any light, to turn out of the high road, lest we should be pressed to death in the dark, by the crowd that followed us. We had scarce stepped out of the path, when a darkness overspread us, not like that of a cloudy night, or when there is no moon, but of a room when it is shut up, and all the lights extinct. Nothing then was to be heard but the shrieks of women, the screams of children, and the cries of men ; some calling for their children, others for their parents, others for their husbands, and only distinguishing each other by their voices ; one lamenting his own fate, another that of his family ; some wishing to die, from the very fear of dying ; some lifting up their hands to the gods ; but the greater part imagining that the last and eternal night was come, which was to destroy both the gods and the world together. Among these there are some who augmented the real terrors by imaginary ones, and made the frightened multitude falsely believe that Misenum was actually in flames. At length a glimmering light appeared, which we imagined to be rather the forerunner of an approaching burst of flames (as in truth it was), than the return of day ; however, the fire fell at a distance from us : then again we were immersed in thick darkness, and a heavy shower of ashes rained upon us, which we were obliged every now and then to shake off, otherwise we should have been crushed and buried in the heap ; I might boast that, during all this scene of horror, not a sigh or expression of fear escaped from me ; had not my support been founded in that miserable, though strong consolation, that all mankind were involved in the same calamity, and that I imagined I was perishing with the world itself. At last this dreadful darkness was dissipated by degrees, like a cloud of smoke ; the real day returned, and even the sun appeared, though very faintly, and as when an eclipse is coming on. Every object that presented itself to our eyes (which were extremely weakened) seemed changed, being covered over with white ashes as with a deep snow. We returned to Misenum, where we refreshed ourselves as well as we could, and passed an anxious night between hope and fear, though, indeed, with a much larger share of the latter ; for the earthquake still continued, while several enthusiastic people ran up and down, heightening their own and their friend's calamities, by terrible predictions. However, my mother and I, notwithstanding the danger we had passed, and that which still threatened us, had

no thoughts of leaving the place till we should receive some account of my uncle.

“And now you will read this narrative without any view of inserting it in your history, of which it is by no means worthy ; and indeed you must impute it to your own request, if it shall appear scarce to deserve even the trouble of a letter. Farewell.”

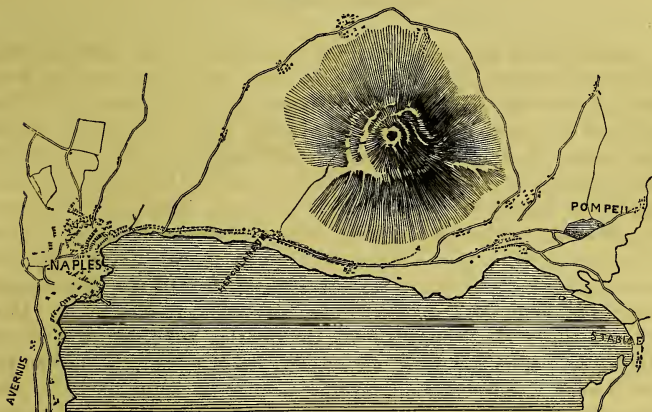
Shortly after the catastrophe all memorials of the devoted cities were lost ; discussions on the places they had once occupied were excited only by some obscure passages in classical authors. Five successive eruptions contributed to bury them still deeper under the surface, and the sixth, which occurred in the year 1036, is the first instance of an emission of lava. Before that time the only agents of desolation were showers of sand, cinders, and scorix, together with loose fragments of rock. Volcanic ashes poured out in a current have been known to darken the air for hours, and even for days. Such must have been the nature of the phenomenon which the younger Pliny saw and compared to a lofty pine. Dion Cassius states that the ashes of this eruption were carried as far as Africa, and that the dust was so abundant as even to darken the air in the neighbourhood of Rome. Steam poured out in vast quantities, and uniting with the ashes that fell upon Herculaneum, formed a torrent of mud, imbedding all in solid tufa, whilst the ashes of Pompeii were not impregnated, and all lay in this city loose and unconsolidated. Stones of eight pounds weight fell on Pompeii, whilst Stabix was overwhelmed with fragments of about an ounce in weight, which must have drifted in immense quantities. During a later eruption fine ashes were borne by the wind as far as Constantinople. Whilst the ancient cities thus lay buried and forgotten, Neapolis, the residence and burial-place of Virgil,* grew into the great modern city of Naples, extending its suburban villages along the shore, and connecting itself by a chain of houses to the very roots of Vesuvius. The next town to Naples is Portici. It contains 6000 inhabitants. Immediately adjoining Portici is the still larger town of Resina, with a population of 11,000 souls. These bustling and much frequented places are built upon the lava which covers Herculaneum.

* See Portrait Gallery, No 121.

DISCOVERY OF THE ANCIENT CITIES.

In the year 1689, during some excavations in the plain at the foot of Vesuvius, where it was subsequently proved that Pompeii had flourished, a workman observed the regularity with which successive layers of earth and volcanic matter had been deposited.

NOLA



Part of the Bay of Naples, showing the relative positions of Naples, Herculaneum, Pompeii, and Stabiae to Mount Vesuvius.

He compared them to pavements one upon the other ; with remains of burnt vegetation, charcoal, and common earth beneath each volcanic deposit. Under one of these dense masses of scoria, dust, and pumice stone, he found large quantities of carbonised timber, locks, and iron work, evidently the remains of habitations, which, together with some old keys, and inscriptions giving the name of the locality, satisfied the learned of the day that they belonged to the ancient city of Pompeii. (Venuti, p. 37. *Mém. de l'Académie Fran.* ; *Mém. de Littérature*, tom. xv. *Des Embrasemens du Mont Vésuve*, and also Bianchini, *Istoria Universale*, Roma, 1699, p. 246. Cochin. p. 31). The discovery created little excitement at the time ; the government was indisposed to prosecute the research, and no farther excavation was carried on till the year 1749.

Meanwhile, the accidental sinking of a well in another place brought to light such treasures of art as to induce a systematic

exploration in a more profitable locality. This was in the neighbourhood of Naples, where after seventeen centuries the city of Herculaneum was once more rescued from oblivion. The circumstances which led to the discovery are briefly these. The prince D'Elbœuf, of the house of Lorraine, came to Naples in 1706 (Cochin, p. 35), and ordered the construction of a marine villa for himself at Portici, in 1711. (Venuti, p. 38. Gori, *Admiranda*, p. 39.) He had a Frenchman in his service, who possessed the art of making a durable stucco from pulverised marble, and as many fragments of antique marbles as possible were collected for the manufacture of his composition. One day a countryman presented himself, asserting that in sinking a well at Resina (Venuti, p. 39), he had discovered a variety of precious marbles, some of which he had brought with him as specimens. These marbles were so beautiful and rare, that the prince was induced to purchase of the man the right of further excavation, and he immediately commenced a systematic course of exploration upon that spot. The stucco prepared by the Frenchman was not only an imitation of precious marbles, but also a cement similar to that employed by the ancients. Most of the antique buildings were so plastered internally, as it was harder and more durable than marble in its natural state. The excavators, therefore, were more delighted when they found large plain slabs and shafts of columns than elaborately carved foliage and statues, because the latter afforded them a smaller quantity of actual material. Stendardo was appointed to direct the works which were carried on branching sideways from the well, just above the level of the water ; (Gori, p. 40. Venuti, p. 39. Cochin, p. 37 ;) at the expiration of two days, they found a statue of Hercules, evidently from a Grecian chisel, and they remarked with astonishment that it had formerly been restored (Gori, p. 40). Some days after this they came upon a female statue, which was at once pronounced to be a Cleopatra (Gori, p. 40). They next extricated a large square mass of marble, and upon removing a crust of bituminous matter it was found to be the architrave of a gateway, with letters of bronze inlaid into the surface. The inscription was

APPIVS. PVLCHER. CAIL. FILIVS.

VIR. EPVLONVM. (Venuti, p. 39.)

Many columns of variegated alabaster were next discovered, and this led to the excavation of a circular temple, with twenty-four columns, and statues of Greek marble between them (Gori, p. 41). The pavement of this building was constructed of that rich yellow

marble, called *Giallo antico*, and many columns of the same material lay in the vicinity. Seven of the twelve figures belonging to the temple were female, executed in a superior Grecian style. Prince Elboeuf dispatched them to Vienna as a present to Prince Eugene of Savoy (Venuti, p. 39). The best of these statues were afterwards sold to the King of Poland for 60,000 scudi; they are now at Dresden, and engraved in plates 19 to 26 of Becker's "Augusteum" (Winckelmann, Werke, vol. ii. p. 135). The prince evidently knew very little of the real value of his discoveries, and during the next five years continued disinterring pieces of mosaic alabaster slabs, and a few statues, some of which decorated his villa, and the rest were sent over to France. Upon the discovery of a beautiful statue of one of the daughters of Balbus, the state interfered, and the Neapolitan government prohibited any further excavations. For thirty years the site was almost forgotten. In 1736, the King Carlo III. (Borbone) resolved to build a palace at Portici, and the ancient well was once more resorted to. The excavations were resumed, and very important results followed.

Animated discussions were still maintained respecting the name of the ancient city, for a city the excavations had already proved it to be. A communication to the Royal Society by a Mr. Sloane, in 1740, exhibits the matter as still in a state of uncertainty. The Marquis Venuti, keeper of the Farnese library which Carlo Borbone had inherited from Rome, was appointed superintendent of the excavations at Resina. He has left minute records of his proceedings both in the "Admiranda Notizia," 2 et. seq., of Gori, and in his own work published at Venice and London, 1750. He commenced 12th November, 1738, by carrying on a kind of tunnel laterally from the old well. In a short time (Venuti, p. 40. Gori, p. 42) two bronze equestrian statues were found, and soon after three full length marble figures, larger than life, of Roman dignitaries, dressed in the toga, with massive piers of brick between, plastered with stucco, and painted with arabesques in various colours. The excavators had now reached the interior of the theatre, which the numerous seats and steps clearly indicated. An inscription, moreover, on the architrave contained part of the word Theatre, the name of the person at whose cost the building was erected, and that of the architect. A second inscription on the corresponding architrave of the opposite side is almost a repetition :—

L. ANNIVS. L. F. MAMMIANVS. RVFVS. HVIR. QVINQ. THEAT. . . O. . .

P. NVMSIVS. ARC. . . TEC. . .

(Gori, p. 42. Venuti, p. 42.)

These architraves covered the side entrances to the orchestra, and both of them supported a colossal group in bronze of a chariot and two horses. The central group of the building was a quadriga, and probably represented the emperor in his chariot with four horses. All these bronze statues had been gilt. Some fine columns of rosso antico were transported to the cathedral of Naples, and others to the Royal Palace; they appear to have adorned the proscenium (Venuti, p. 71). The theatre was one of the most perfect specimens of ancient architecture. It had, from the floor, upwards of eighteen rows of seats (Gori, 44), and above these three other rows which seem to have been intended for the female part of the audience, and were covered with a portico to screen them from the rays of the sun. Statues of Drusus and Antonia, and of the nine Muses, were found in other parts of the building. A bronze colossal statue of Titus filled with lead (Gori, p. 45) was so heavy that twelve men were unable to move it. Many other bronze statues of municipal authorities and benefactors were found with their respective inscriptions.

The theatre was capable of containing 8000 persons. Nearly the whole of its surface, as well as the arched walks leading to the seats, was cased with marble. The area or pit was floored with thick squares of *giallo antico*, the beautiful marble of a yellowish hue. The pedestal, of white marble, which supported a chariot and four bronze horses, is still to be seen in its place; but the group itself had been crushed and broken in pieces by the immense weight of lava which fell on it. The fragments having been collected, might have been easily reunited, but they were carelessly thrown into a corner, like old iron, and part of them were stolen. The body of one horse and part of the charioteer, being deemed useless, were accordingly fused, to be converted into two large framed medallions of their Neapolitan Majesties. The remaining fragments were cast into the vaults of the royal palace; and, at last, it was resolved to make the best use of what was left; which was, to convert the four horses into one, by taking a fore leg of one of them, a hinder leg of another, the head of a third, and where the breach was irremediable, to cast a new piece. To this contrivance, the famous bronze horse now in the Museum owes its existence; and, considering its patchwork origin, still conveys a high idea of the skill of the ancient artist. A pompous inscription upon its pedestal records the circumstances of its construction (Bronzi di Ercolano, vol. ii., page 255).

On the south side of the theatre, stood a basilica or public

building which contained the celebrated equestrian statues of the Balbi—of one block of marble (Gori, p. 59),—These fine statues possess the additional value of having finally set at rest the question respecting the proper name of the city. On the front of the pedestals is inscribed—

M. NONIO. M. F.
BALBO. PR. PRO. COS.
HERCVLANENSES.

(Gerhard, Neapel. p. 22. Gori. p. 167. Venuti. p. 59.)

The certainty of this city having been the ancient Herculaneum is said to have materially increased the energy of the excavators. In the same basilica were found the famous pictures of Hercules and Telephus, Theseus and the Minotaur, and many others, together with bronze statues of Nero and Germanicus, and a Vespasian, with two sitting figures of marble, nine feet high. The streets of the city were paved with blocks of lava, they were flanked with causeways, and lined with porticos. The private buildings, which resembled those of Pompeii, were very difficult of access, from the nature of the material that overwhelmed them, and could only be examined in small portions at a time. No maps of sufficient accuracy have been laid down of the earliest excavations, and it will be better to reserve all accounts of domestic arrangements till we can illustrate them by the Pompeian remains. One large villa, however, seems to have been a very important structure. It was surrounded by a garden enclosed within a square wall and ditch. The floors were ornamented with beautiful mosaics and the halls contained a rich variety of busts and statues. One of the chambers served the purpose of a bath; another, supposed to have been a sacrum, was painted with serpents, and within it was found a brazen tripod, containing cinders and ashes; but the most curious discovery of all, was an apartment in this villa used as a library, and fitted up with wooden presses around the walls, about six feet in height; a double row of presses stood in the middle of the room, so as to admit of a free passage on every side. The wood of which the presses had been made was burned to a cinder, and gave way at the first touch; but the volumes, composed of a much more perishable substance, the Egyptian or Syracusan papyrus, were, although completely carbonised, through the effect of the heat, still so far preserved as to admit of their removal. A number of these supposed pieces of charcoal were at first carried off, which by accidental fracture exposed the remains of

letters and proved to be so many ancient manuscripts. The Greek manuscripts consisted of rolls scarcely a foot in length, and but two or three inches in thickness. Some had a label in front, at one end of the roll, with the name of the work or the author, which was visible from its place in the library.*

The sixteen centuries during which the substances had been crushed together, rendered it almost hopeless to unroll, and still less to decipher them ; but Camillo Paderni devoted twelve days to the occupation underground, and succeeded in carrying away 337 manuscripts. Almost all are in Greek, very few in Latin, and some of the rolls are forty or fifty feet in length. The lines are arranged in columns across the shortest surface, as in our newspapers, each line extending only about two or three inches in length. The greater part of the works in this collection relate to Epicurean philosophy. Their decipherment has naturally occupied much of the attention of the learned, and many of the manuscripts have been published at Oxford.

The condition of Herculaneum was at the period of its discovery more interesting and much more worthy the notice of the traveller than it is at present. The object of its excavation having unfortunately been confined to the discovery of statues, paintings, and other curiosities, and not carried on with a view to lay open the city, and thus to ascertain the features of its buildings and streets, most of the latter were again filled up with rubbish as soon as they were divested of everything moveable. Even the marble was torn from the temples.

Herculaneum may therefore be said to have been overwhelmed a second time by its modern discoverers ; and the appearance it previously presented can now only be ascertained from the accounts of those who beheld it in a more perfect state. The existence of the large towns of Portici and Resina overhead render it impossible for many parts of the excavations to remain open to the sky ; one portion, however, was allowed to be so until the sinking of the main road, subject to incessant traffic, compelled the government to have the undercuttings filled in, and the apertures blocked up. A part of the city nearer to the mountain has been thrown open and the sun is again permitted to shine upon gardens and habitations now desolate and mouldering.

From the hard nature of the rock at Herculaneum, the city was for a long time supposed to have been buried in lava, and the

* See a Pompeian painting described at p. 50, Cubiculum 3.

darkness and obscurity of the passages prevented the discovery of the truth. But now, since daylight has been admitted, the whole mass is found to be nothing more than hard tufa, rendered, at the lower parts, still more compact by the percolation of water, which in all cases leaves the finest possible sediment. Lava is stone that has been actually melted, and flows over the surface in the same way as molten iron issues from a furnace. The beds of real lava may be easily distinguished in the upper levels of the earth laid open in these excavations. All the timber of the houses has been completely reduced to charcoal, but every beam was found perfect as to shape and in its proper position ; many of the bronzes, however, were melted. These effects seem to be the result of an intense heat diffused through the entire mass at a subsequent period ; for, at the time of the first eruption, great quantities of boiling water appear to have been mixed with the fine dust and scoria, the same materials that fell dry and loose upon Pompeii.

An entrance from the road at Resina to the excavations was formed in 1750. It is still the only means of access to the most important buildings, and consists of a narrow passage cut through the solid lava. The ancient city lies at a depth of seventy feet below the modern level.

The great difficulty of excavating Herculaneum, on account of the soil above being occupied by crowded habitations, induced the government to turn their attention more particularly to Pompeii.

“Nearly seventeen centuries had rolled away when the City of Pompeii was disinterred from its silent tomb, all vivid with undimmed hues ; its walls fresh as if painted yesterday, not a hue faded on the rich mosaic of its floors ; in its forum the half-finished columns as left by the workman’s hands ; in its gardens the sacrificial tripod ; in its halls the chest of treasure ; in its baths the strigil ; in its theatres the counter of admission ; in its saloons the furniture and the lamp ; in its triclinia the fragments of the last feast ; in its cubicula the perfumes and the rouge of faded beauty ; and everywhere the bones and skeletons of those who once moved the springs of that minute, yet gorgeous machine of luxury and of life.

“In the house of Diomed, in the subterranean vaults, twenty skeletons (one of a babe) were discovered in one spot by the door, covered by a fine ashen dust, that had evidently been wafted slowly through the apertures, until it had filled the whole space. There were jewels and coins, candelabra for unavailing light, and wine hardened in the amphoræ for a prolongation of agonised life.

The sand, consolidated by damps, had taken the forms of the skeletons as in a cast ; and the traveller may yet see the impression of a female neck and bosom of young and round proportions.

“ It seems to the inquirer as if the air had been gradually changed into a sulphurous vapour ; the inmates of the vaults had rushed to the door to find it closed and blocked up by the scoria without, and, in their attempts to force it, had been suffocated with the atmosphere.

“ In the garden was found a skeleton with a key by its bony hand, and near it a bag of coins. This is believed to have been the master of the house, who had probably sought to escape by the garden, and been destroyed either by the vapours or some fragment of stone. Beside some silver vases lay another skeleton, probably of a slave.

“ The houses of Sallust and of Pansa, the temple of Isis, with the juggling concealments behind the statues—the lurking place of its holy oracles—are now bared to the gaze of the curious. In one of the chambers of that temple was found a huge skeleton with an axe by the side of it : two walls had been pierced by the axe—the victim could penetrate no farther. In the midst of the city was found another skeleton, by the side of which was a heap of coins and many of the mystic ornaments of the fane of Isis.”*

Linen and fishing nets ; loaves of bread with the impress of the baker’s name ; even fruits, as walnuts, almonds, peach-stones, and chestnuts, were distinctly recognisable. Eggs have been found whole and empty, and a jar of oil had olives still floating in it ; the oil burnt upon application of flame, but the fruit was flavourless. Very few jewels were discovered, which shows that the inhabitants had time to escape ; a wooden comb was found with teeth on both sides, closer on one side than the other. Lace fabricated of pure gold, a folding parasol similar to those now in use, a case of surgeon’s instruments, balances, sculptors’ tools, chisels and compasses, writing materials, vessels of white cut and coloured glass, coals collected for fuel, and wine still remaining in jars, may all be found in the curious catalogue of articles that had braved the lapse of time. Other circumstances there are which claim our better feelings. At the city gate, the sentinel, faithful to his trust, was found in his sentry box, a skeleton, clothed in

“ The very armour he had on,”

when his dreadful doom overtook him ; in the barracks, near the

* Bulwer’s “ Last Days of Pompeii.”

triangular forum, malefactors were found in the public stocks ; the crumbling remains of prisoners were discovered in the dungeons near the temple of Jupiter, no one in that hour of general horror and confusion having thought of them or of their wretchedness, in being thus immured alive. The bones of the ass, that worked the baker's mill, were found there ; the skeletons of horses remained in the cribs in which they had been stabled for the last time.

The discoveries that had been made long before the arrival of Prince Elbœuf, and which were communicated to the French Academy of Science, 1689, were remembered by the Neapolitan Government, and in the beginning of the year 1749 we have the first authentic reference to the ancient city of Pompeii. "On the 18th of January, at a place called Civita," so runs the official announcement, "not far from Torre dell' Annunciata, where the ancient Pompeii may have been, was found an apartment decorated with sixteen charming little dancing females brightly coloured, two centaurs and figures, bands of arabesques forming panels with Cupids in the midst, and twelve fauns dancing on a rope, all upon a black ground." (*Pittura d'Ercolano*, vol. i., p. 93, tavole 17 to 28, and vol. iii., tavole 28 to 35 inclusive.) They are very small figures, and have since been removed to the Museo Borbonico. About the same time a labourer, whilst ploughing in the neighbouring fields, found a statue of brass.

Among the earliest buildings excavated at Pompeii was the Amphitheatre ; it was cleared in 1755, and seems to have been capable of holding ten thousand people (*Pompeiana*, p. 259). In the amphitheatre, games were held, gladiators fought for their lives with wild beasts, or with one another, and these savage spectacles were under the particular superintendence of an edile. We are informed by Dion Cassius, that the eruption came on whilst the populace were assembled in the theatre, but which of the theatres is meant, as there were several, remains doubtful. Thus far is certain, that sufficient time was left for escape, as no skeletons were found in either of them. From the seats of this amphitheatre may certainly be obtained the grandest view of the mountain, and if, as Bulwer's admirable romance "the Last Days of Pompeii" depicts it, the assembly was held on this spot, the first signs of the coming destruction would have been seen by all the multitude. An announcement connected with these performances has since been discovered upon the walls of the Basilica. A placard—the play-bill of those times—announced that the troops of gladiators belonging to Ampliatus would contend in the amphitheatre on the 17th

of May, and that another exhibition would take place on the 31st, exactly three months before the destruction of the city.

The Temple of Isis was accidentally discovered in 1765, by some workmen employed in making a subterraneous aqueduct to Torre dell' Annunciata. These discoveries induced Charles III. to transfer his attention exclusively to Pompeii (Pompeiana, p. 5). The Triangular Forum, the Temple of Æsculapius, and the two great theatres were all laid open in the course of two or three successive years. These buildings are all in the same quarter of the town, but quite remote from the great forum and public buildings which were not discovered until 1816.

It is a remarkable fact that Fontana, the great architect, carried a subterraneous canal in 1592 directly under the court of the Temple of Isis. He was employed to convey the waters of the river Sarno to the town of Torre dell' Annunziata; and it seems wonderful that the existence of this interesting city was not made known at the time.

The situation of Pompeii, as it originally stood upon an elevation surrounded by a fertile plain, is well shown in the accompanying view. The eminence marked in the woodcut by the long pale light mounds on the right between the tower of a farm-house and the base of the volcano, is the site of the city. Pompeii was never *buried* beneath the surface of the ground; on the contrary, many of its walls were always *conspicuous*, as, for instance, that at the back of the tragic theatre. The locality seems to have been known to the peasants of the vicinity by the name of *civita* (city). The rains of successive seasons may probably have carried away most of the stones and ashes that fell around the city, whilst the walls of the houses themselves would serve to retain all that had fallen upon them.

Other villas also were excavated at Gragnano, the ancient Stabiæ, and most of their decorations were removed to the Museo Borbonico. The baths discovered at Stabiæ, in 1827, were very interesting. They are described in "Gell's Pompeiana," 2nd series, vol. i. pp. 131 and 140.

For our present purpose, the public buildings and temples of Pompeii and Herculaneum require a less detailed account; a slight enumeration of them, however, is necessary to show the extent and importance of the community, whose taste and refinement required such dwellings for their private enjoyment, and also to prove that the buildings, from which many of the designs on the walls of the Pompeian Court have been taken, do not owe their origin

Bay of Naples.

The river Sarnus.

Mounds marking the extent of Pompeii.

VIEW OF VESUVIUS, FROM BETWEEN CASTELLAMARE AND GRAGNANO.



to the slight and flimsy taste prevailing among the frequenters of a seaside town in the modern sense of the word, but to the higher refinement and habits of those who, leaving Rome in the heat of a summer sun, sought the ease and indulgence of a life such as Campania alone afforded, and yet could not tolerate the contrast of an inferior art around them. This is proved by a comparison of the Pompeian decorations with those of the same period in the baths of Titus, at Rome. The same style and the same peculiarities of taste are evident, and they perfectly illustrate the remarks of Vitruvius, which will be considered in a future place.

When the French occupied Naples, the walls surrounding the city were entirely cleared ; this was in October, 1812, and in the March following the street of tombs. Murat defrayed most of the expenses of excavation, and in a short time the Forum and Basilica, with the adjacent buildings, were laid open. At one time 3000 men were employed in the work of exploration.

The Forum (1816) is the largest and by far the grandest spot in Pompeii. It is surrounded by a Grecian Doric colonnade, the Temple of Jupiter, two triumphal arches, forming the north end, and the Temple of Venus and Basilica on the west. Facing the Temple of Jupiter were large buildings, profusely decorated with statues, called the Curiae and Ærarium, and the remaining side of the forum was occupied by various buildings, among them the Pantheon and the Chalcidicum of Eumachia ; these were excavated between 1817 and 1821. The discovery of the public baths did not take place till 1824. These contributed materially to a better comprehension of many passages in ancient authors, being more perfect examples than the vast ranges for similar purposes still existing at Rome.

The general result of the Pompeian excavations up to the present time may be thus summed up ; three forums, nine temples, a basilica, a chalcidicum, three piazze, an amphitheatre, two theatres, a prison, double baths, nearly one hundred houses and shops, several villas, town walls, six gates, and twelve tombs.

The impression likely to be produced on the mind of a spectator from the scene in its present condition, may be gathered from the following passages extracted from my own journal, recording my first visit to Pompeii, September 16th, 1843.

JOURNAL.

“By half-past ten we were at the railway station, just outside the gates of Naples, and immediately started for Pompeii. The line of rail continues along the shore of the bay; nothing can exceed the bustle, confusion, and want of system on this amusing road. There exists neither distinction of classes nor limitation of luggage, so that fruit-stalls and puppet-shows—Polichinello, by the way, is here in his native land—are heaped together in the carriages. The first station we reached was Portici, the next Resina, accompanied by the classic cry of Ercolano—signore, Porta d'Ercolano—then Torre del Greco, where heaps of lava piled one upon the other, attest the awful eruption of the last century. Torre dell' Annunciata being the nearest station to Pompeii we alighted here, and proceeded along a dusty road, lined with cactus, poplar, stone pine, and the castor-oil tree. Festoons of the richest vines hung from tree to tree, and the black clusters peeped out beneath the broad-spread leaves, already beginning to change into the gold of the approaching Autumn. The fields were teeming with corn, hemp, and cotton. No beggars, the pest of Naples, crowded round our carratella, and the dust which rolled in dense clouds was our only annoyance. We now turned our thoughts to Pompeii. A small guard house of soldiers marked the entrance to these classic precincts, and for some distance further the road was planted with willows, producing a rich and solemn effect, and well preparing us for the street of tombs which soon broke upon our view. The road was lined with tombs for a considerable distance before we approached the city gate, called Porta d'Ercolano, on the Herculaneum side; but previously to examining the tombs, we diverged to the right to explore the villa of Diomed, where we found everything in exact accordance with the description of Sir William Gell and Mr. Malkin's work, 'Pompeii,' by the Society of Entertaining Knowledge.

“The tombs are all small but minutely ornamented, the upper parts still remain, and they appear altogether much more complete than I had expected. The gate of Herculaneum, with its grooves, sentry box, and road-pavements, corresponds exactly with prints and descriptions given by numerous travellers.

“At this point of view, little is really wanting. The eye pursues a long line of ascending road, with tombs and thick trees on each side, broken only by the gate of the city, through the arch of which a long continuation of houses is clearly visible. We entered

the city ; everything is on a small scale, but the walls at this entrance to the city seem high in proportion ; the footway and carriage-road remain undisturbed, and still retain the track of chariot wheels. The motion and noise of inhabitants alone seem wanting—no decay is visible, and the impression produced by the scene was that of a populous city during church time. We wandered on through streets and lanes, prying into buildings both public and private, after the manner of that wonderful prince mentioned in the ‘Arabian Nights Entertainments,’ who explored a city, the inhabitants of which had been turned into stone.

“In the shops, many of the walls remain perfect, roofs alone have disappeared, but counters, doorways, and depositaries are just such as we see daily at Naples, and scarcely inferior in point of freshness.

“The mosaic strewn floors are wonderfully perfect—a little patching and inequality of level caused by the previous earthquake are here and there perceptible ; the chief difficulty at first is to know the floor from the pavement, that is, to distinguish the inside of a house from the courtyard. All external walls were plastered and coloured, so that a mistake might easily arise.

“The Houses of the Quæstor, Sallust, and the Faun, are exquisite specimens of proportion and arrangement in domestic building. The beautifully painted walls, columns, and inlaid marble or mosaic floor, combine with the deep blue sky, forming so glorious a whole that the rooflessness is forgotten, and the eye reposes with delight on the assembled harmonies.

“The whole city is encompassed by enormous mounds of debris, under which it was formerly buried. These lumps are now caked together, and in their sloping sides trees have already sprung up, so that all appearance of *rubbish* is fortunately concealed.

“I was greatly disappointed with the scale of many objects, especially the Baths. Sir William Gell’s views are very correct, but the living figures introduced are on an utterly false scale. The Telamons, a series of terra-cotta figures, tinted red, with yellow hair and drapery, supporting the frieze, seem, in his pictures, the size of life, whereas they are only two feet high, one-third in fact of the size they are made to appear in his drawings.

Modern roofs are extended over all parts retaining ornament, stucco, or paintings ; some of the finest mosaics are carefully boarded over—the famous lion, for instance—whilst others are protected by coarse glass frames with slides such as we use for cucumber-beds in kitchen gardens. A beautiful marble pavement attracted our attention, in the house of Actæon or Sallust, but the great mosaic

of Darius is not visible, being plastered over preparatory to its removal to Naples. The borders alone remain uncovered. The Forum, with its Basilica, temples of Jupiter, Vesta, and Venus, are only realisations of my previous conception, allowing, as before, for the reduction of size. The best mosaics, paintings, statues and bronzes have been removed to Naples, but their place is frequently supplied by copies, which serve equally well to illustrate their effect.

“The tragic theatre is complete in form; the stone seats, however, have nearly all disappeared. The amphitheatre is considerably distant from the rest of the excavations; it is remarkably perfect, and the view of Vesuvius from the summit of this building is surprisingly grand. It contrasts strangely with the beautiful limestone range of mountains on the other side of the bay. Vesuvius appears more rugged and frowning in this aspect—beheld from the remains of its victim—than from the more-frequently painted scene, the Chiaja of Naples. The deep blue and gray-brown of the volcano is studded with white dots, each of which is a villa or hermitage, creeping up to the mouth of the crater, regardless of the warnings of the buried cities, and the devastation at its roots in Torre del Greco, and in Nola of the plain beyond. They seem like flies settled on the head of a sleeping monster, or, to speak in better phrase, like white sails on the calm and azure sea, which, at the moment I am writing, seems incapable of harbouring the terrors and destruction which mankind so frequently experience, and which two days ago we saw in all their sublimity.

“In the baths of Pompeii a slight refreshment was offered us, and at a little farm-house in the neighbourhood of the amphitheatre, we enjoyed a more substantial meal. The comic theatre is small, but much more perfect than the one previously visited. In all the public buildings a commencement of restoration after the earthquake was clearly visible, especially in the forum.

“Vegetation takes root, at every opportunity, between cracks of stones, or wherever mould is collected; grass there is none. The wild fig and the luxuriant fern are the most frequent intruders, but they do not spread sufficiently to afford shelter, and the walls themselves are not high enough to serve as protection against the scorching sun. As the sun neared the horizon, we were warned to depart, and, mounting our car in preference to the railway, we rattled off along the high road, well pleased with a journey that, after defraying all expenses, did not exceed the cost of 3s. 4d. So ended my first day at Pompeii, 1843.

“I could not help contrasting all this with our first visit to

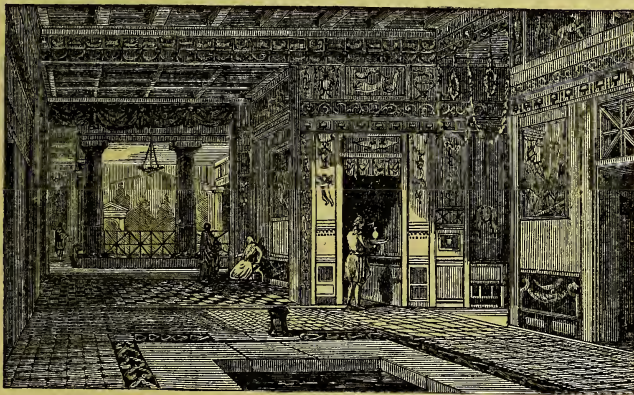
Herculaneum, which is entirely underground, imbedded in hard tufa, and exposed only in small portions protruding here and there, where we threaded long caverns and galleries cut in the wet, cold, and dripping material, the bad vapours of which are very dangerous. I would compare Herculaneum to a geological fossil half worked out of the compact material which surrounds it. There is an important difference in the overwhelming of the two cities. Pompeii was covered solely with fine dust and powdered scoria, all *dry* but rendered compact by the great pressure of the fallen mass. Herculaneum was filled up by a dense rolling liquid, or rather paste of fine powder mixed with boiling *water* strongly impregnated with sulphur, and forming what has now become a perfectly hard compact stone, and only to be removed with the axe. In Pompeii all excavations are carried on with the shovel, as the dry powder easily gives way."

The private houses of Pompeii have been variously named, sometimes from an inscription on the door post, or from the subject of some principal painting, at other times from the supposed occupation or condition of the owner, or from a peculiar object found in the dwelling; and not unfrequently the presence of some distinguished person at the time of excavation has conferred a lasting title on some particular remains. The application of these names will be seen in the houses of Pansa, of Meleager, the Quæstor, the Surgeon, the Fountain, and that of Queen Caroline. Some of the houses have had the names changed, as that of the Tragic Poet is now called the House with Homeric Paintings. All the houses seem to have been buried somewhat higher than the top of the ground floor. Upon this bed of ashes is found a layer of ashes mixed with mould, and remains of buildings to the depth of seven feet. The moisture retained in the vegetable mould had destroyed the surface of the paintings, and not unfrequently the pattern was seen on the mould to which the stucco still adhered. In this manner has the decoration of the upper apartments been destroyed, and the pressure of superincumbent masses has crumbled the woodwork. That the houses had upper ranges of chambers is evident from the remains of staircases leading to them both within and without. The first floors were nobly paved, mosaics having been found at various levels one above the other. Ceilings also were variously decorated with paintings like the walls, and sometimes composed of stucco. Mr. Falkener (pp. 66 and 67) observed a gorgeously ornamented ceiling to a tablinum. It consisted of a large circle in a square panel boldly moulded, and

enriched with stucco ornament, with ultramarine, vermilion, and purple colouring, together with a profusion of gilding. Fragments of equally elaborate ceilings were found in such a position as to lead to the conviction that they belonged to apartments of different stories, one above the other.

The visitor to Pompeii is generally struck with the intensity and crudeness of the colours on the walls. This is easily accounted for in the necessity for the exclusion of light in hot countries; for with light heat comes also, and all who have visited Italy will remember the care with which the modern sitting rooms are darkened during daytime. The strength of these colours would thus be always *toned down* by shade.* With all the variegation of colour in these Pompeian walls, one pervading principle may be observed, viz., that the strongest and darkest colours are confined to the bottom of the room. Thus if the dado, or lower part of the wall, be black, the rest will be red or yellow, and the ceiling white; and if the dado be red, the rest of the wall yellow or blue. If the dado be yellow, all the rest of the room will be white.

ARRANGEMENT OF A POMPEIAN HOUSE.



Painted Garden.
Peristyle.
Tablinum.

Faucis.
Impluvium.

Ala.

Cubiculum

INTERIOR OF THE ATRIUM OF THE HOUSE OF THE TRAGIC POET, ACCORDING
TO THE RESTORATION OF SIR WILLIAM GELL.

The principal divisions of a Roman house consist of three

* See page 65.

square chambers, leading one into the other ; the first and last of these are lighted by a square opening in the middle of the ceiling, but the central apartment is destitute of any means for the entrance of the daylight ; in fact, it receives only such light as can be communicated from the rooms on either side ; still as there was no actual partition between these chambers, beyond that made by curtains,* sufficient light must have obtained entrance, which could be modulated at pleasure. The name of this central room was the *Tablinum*. The first room, which is generally the largest, is called the *Atrium*, and has a square tank or basin in the middle of the floor to collect the water dropping from the roof, and to receive the falling rain, as the apartment is directly open to the sky. The aperture in the roof is not very large, and this arrangement for the free descent of rain affords two essential luxuries to the inhabitant of a southern climate—shade and moisture. In a country like our own it is scarcely possible to estimate their value.

The further room had a larger aperture above, and the open space below was laid out with plants like a garden, bordered with columns, so that the narrow covered space left on each side formed a miniature cloister. It was called *Peristyle*, from the Greek words, meaning surrounded by columns. In the map of ancient Rome, made in the time of Septimius Severus, this arrangement in the private houses is distinctly visible. As in our modern houses, the proportions varied both according to the caprice of the owner, or the limitations of space. Some had a greater number of apartments, and others a double set. Not a few added an extensive series of domestic offices, dining-rooms, and bed chambers, some of them up stairs. Many houses had a second and third story of bed-rooms above the common level, but in all well constructed houses, whatever the rank of the owner, these three apartments, *Atrium*, *Tablinum*, and *Peristyle*, remain the *essential* portions. Here, as much of the life of a leading citizen was public, he received his clients and allowed the slaves to wait upon him. It was only in the inner apartment, such as the *œci* and *triclinia*, that he could indulge in privacy.

In the better class of houses, the *Atrium* was generally surrounded by smaller rooms, called *cubicula*, and the square of the *Atrium* was broken by the further part being widened on each side T fashion, into *alæ* or wings, which correspond to the transepts of

* Sir William Gell (vol. i. p. 160 of *Pompeiana*, Second Series) states that the iron rods on which curtains or draperies were suspended from column to column were discovered perfect in an excavation at Herculaneum in 1828.

our cathedrals. The *tablinum*, again, was narrowed by a partition which took off a side passage, called *fauces*, through which the servants passed from one end of the house to the other without disturbing those occupied in the middle chamber. The floor of this *tablinum* was frequently ornamented with elegant pictures, in mosaic, as that of the Tragic Poet's House, by the choragus teaching his actors, and distributing his masks (Gell, vol. i. pl. 45). The famous large mosaic, the Battle of Issus, in the House of the Faun, has already been mentioned. In some houses, but very rarely, there was a passage on both sides of the *tablinum*; as in the reproduction described in these pages, the House of the Coloured Capitals, and a few others, but the majority have one only.

The reader may derive a clearer and certainly a more poetical idea of an ancient house from the following extracts from Sir Bulwer Lytton's "Last Days of Pompeii." The house which he describes is taken from a personal examination and the assistance of his antiquarian friend, Sir William Gell :—

"You enter then usually by a small entrance passage, called vestibulum, into a hall sometimes with—but more frequently without—the ornament of columns; around three sides of this hall are doors communicating with several bedchambers—among which is the porter's—the best of these being usually appropriated to country visitors. At the extremity of the hall on either side to the right and left, if the house is large, there are two small recesses, rather than chambers, generally devoted to the ladies of the mansion; and in the centre of the tessellated pavement of the hall is invariably a square shallow reservoir for rain water—classically termed impluvium—which was admitted by an aperture in the roof above, the said aperture being covered at will by an awning. Near this impluvium, which had a peculiar sanctity in the eyes of the ancients, were sometimes—but at Pompeii more rarely than at Rome—placed images of the household gods. The hospitable hearth often mentioned by the Roman poets, and consecrated to the Lares, was at Pompeii almost invariably formed by a moveable brazier; while in some corner, often the most ostentatious place, was deposited a huge wooden chest, ornamented and strengthened by bands of bronze or iron, and secured by strong hooks upon a stone pedestal, so firmly as to defy the attempts of any robber to detach it from its position. It is supposed that this chest was the money-box, or coffer, of the master of the house; though as no money has been found in any of the chests discovered at Pompeii, it is probable that it was sometimes rather designed for ornament than

use. In this hall—or atrium, to speak classically—the clients and visitors of inferior rank were usually received. In the houses of the more ‘respectable,’ an *atriensis*, or slave peculiarly devoted to the service of the hall, was invariably retained, and his rank among his fellow-slaves was high and important. The reservoir in the centre must have been rather a dangerous ornament; but the centre of the hall was like the grass plot of a college, and interdicted to the passers to and fro, who found ample space in the margin. Right opposite the entrance at the other side of the hall, was an apartment (*tablinum*), in which the pavement was usually adorned with rich mosaics, and the wall covered with elaborate paintings. Here were usually kept the records of the family or those of any public office that had been filled by the owner; on one side of this saloon, if we may so call it, was often a dining-room or *triclinium*; on the other side, perhaps, what we should now term a cabinet of gems, containing whatever curiosities were deemed most rare and costly; and invariably a small passage for the slaves to cross to the further parts of the house without passing the apartments thus mentioned. These rooms all opened on a square or oblong colonnade, technically termed *peristyle*. If the house was small its boundary ceased with this colonnade, and in that case its centre, however diminutive, was ordinarily appropriated to the purpose of a garden, and adorned with vases of flowers placed upon pedestals; while under the colonnade, to the right and left, were doors admitting to bedrooms, to a second *triclinium*, or eating-room—for the ancients generally appropriated two rooms at least to that purpose, one for summer and one for winter, or perhaps one for ordinary, the other for festive occasions—and if the owner affected letters, a cabinet dignified by the name of library—for a very small room was sufficient to contain the few rolls of papyrus which the ancients deemed a notable collection of books.

“At the end of the *peristyle* was generally the kitchen. Supposing the house was large, it did not end with the *peristyle*, and the centre thereof was not, in that case, a garden, but might be perhaps adorned with a fountain or basin for fish; and at its end, exactly opposite to the *tablinum*, was generally another eating room, on either side of which were bed rooms, and perhaps a picture saloon or *pinacotheca*. These apartments communicated again with a square or oblong space, usually adorned on three sides with a colonnade like the *peristyle*, and very much resembling the *peristyle*, only usually longer. This was the proper *viridarium* or garden, being commonly adorned with a fountain or statues, and a

profusion of gay flowers ; at its extreme end was the gardener's-house ; on either side beneath the colonnade were sometimes, if the size of the family required it, additional rooms.

“At Pompeii, a second or third story was rarely of importance, being built only above a small part of the house and containing rooms for the slaves ; differing in this respect from the more magnificent edifices of Rome, which generally contained the principal eating-room (or *coenaculum*) on the second floor. The apartments themselves were ordinarily of small size ; for in those delightful climes they received any extraordinary number of visitors in the peristyle (or portico), the hall, or in the garden ; and even their banquet rooms, however elaborately adorned and carefully selected in point of aspect, were of diminutive proportions ; for the intellectual ancients being fond of society, not of crowds, rarely feasted more than nine at a time, so that large dinner rooms were not so necessary with them as with us. But the suite of rooms seen at once from the entrance, must have had a very imposing effect : you beheld at once the hall richly paved and painted—the *tablinum*—the graceful peristyle, and if the house extended further, the opposite banquet-room, and the garden which closed the view with some gushing fount or marble statue.

“The reader will now have a tolerable notion of the Pompeian houses, which resembled in some respects the Grecian, but mostly the Roman fashion of domestic architecture. In almost every house there is some difference in detail from the rest, but the principal outline is the same in all. In all, you find the hall, the *tablinum*, and the peristyle, communicating with each other ; in all you find the walls richly painted ; and in all the evidence of a people fond of the refining elegances of life. The purity of the taste of the Pompeians in decoration is, however, questionable ; they were fond of the gaudiest colours, of fantastic designs ; they often painted the lower half of their columns a bright red, leaving the rest uncoloured : and where the garden was small, its wall was frequently tinted to deceive the eye as to its extent, imitating trees, birds, temples, &c., in perspective ; a meretricious delusion which the graceful pedantry of Pliny himself adopted with a complacent pride in its ingenuity.”

The novelist then proceeds to describe the house known by the name of the Tragic Poet. (See plan No. 2 on page 38.)

“You enter by a long and narrow vestibule, on the floor of which is the image of a dog in mosaic, with the well-known ‘*Cave canem,*’ or ‘Beware the dog.’ On either side is a chamber of some

size : for the interior part of the house not being large enough to contain the two great divisions of private and public departments, these two rooms were set apart for the reception of visitors who, neither by rank nor familiarity, were entitled to admission in the penetralia of the mansion.

“Advancing up the vestibule, you enter an atrium that, when first discovered, was rich in paintings, which in point of expression would scarcely disgrace a Raphael. You may see them now transplanted to the Neapolitan Museum ; they are still the admiration of connoisseurs—they depict the parting of Achilles and Briseis.

“Who does not acknowledge the force, the vigour, the beauty, employed in delineating the forms and faces of Achilles and the immortal slave ?

“On one side of the atrium, a small staircase admitted to the apartments for the slaves on the second floor ; there also were two or three small bedrooms, the walls of which portrayed the Rape of Europa, the battle of the Amazons, &c.

“You now enter the tablinum, across which, at either end, hung rich draperies of Tyrian purple, half withdrawn. On the walls was depicted a poet reading his verses to his friends ; and in the pavement was inserted a small and most exquisite mosaic, typical of the instructions given by the director of the stage to his comedians.

“You passed through the saloon, and entered the peristyle ; and here, as I have said before was usually the case with smaller houses of Pompeii, the mansion ended. From each of the seven columns that adorned this court hung festoons of garlands ; the centre, supplying the place of a garden, bloomed with the rarest flowers, placed in vases of white marble, that were supported on pedestals. At the left hand of this small garden was a diminutive fane, resembling one of those small chapels placed at the sides of roads in Catholic countries, and dedicated to the Penates ; before it stood a bronze tripod ; to the left of the colonnade were two small cubicula or bedrooms ; to the right was the triclinium, in which the guests were now assembled.

“This room is usually termed by the antiquaries of Naples, ‘The Chamber of Leda ;’ and in the beautiful work of Sir William Gell, the reader will find an engraving from that most delicate and graceful painting of Leda presenting her new-born to her husband, from which the room derives its name. This charming apartment opened upon the fragrant garden. Round the table of citrean wood, highly polished and delicately wrought with silver arabesques, were

placed the three couches, which were yet more common at Pompeii than the semicircular seat that had grown lately into fashion at Rome ; and on these couches of bronze, studded with richer metals, were laid thick quiltings, covered with elaborate broiery, and yielding luxuriously to the pressure."

The following plans, pp. 38 and 39, are collected into one group to afford a more easy view of the differences in their general construction. They are not drawn to scale, and have no pretensions to detail. The principal apartments only are named upon them, and the following is a list of their chief peculiarities, together with the dates when they were excavated, and the various names by which they have been known. The first numbers correspond with those on the plans.

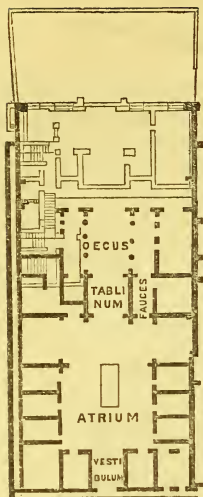
1. HOUSE OF THE EMPEROR JOSEPH II. (1767-69), was a mansion of great magnificence, of three stories. It was beautifully situated on the side towards the sea. This house had a suite of baths ; and in the furnace-room the skeleton of a female was discovered. The regularity of plan is very remarkable ; but, unfortunately, the excavations were filled in again, so that nothing now remains to be seen.

2. HOUSE OF THE TRAGIC POET (1824-26) is called in the Museo Borbonico, "*Casa Omerica*," the Homeric House : the same which Bulwer describes as the house of Glaucus. Remarkable for the beauty and dignified character of its paintings, most of them illustrating Homeric subjects.

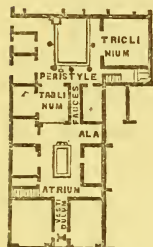
A list of a few of the principal paintings and mosaics in this house will suffice to show the taste of its occupant.

Cave Canem. Mosaic at entrance.

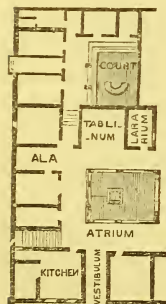
In atrium, on right wall, next to entrance, *The Marriage of Peleus and Thetis*. On side wall, right hand, *The Parting of Achilles and Briseis*. On same wall, separated only by a door, *The Departure of Chryseis*. Opposite to the parting of Achilles and Briseis was represented *The Fall of Icarus*. In a cubiculum on this side was the small frieze of *Battle of Amazons* (copied in the Atrium of Pompeian Court, page 47). The tablinum was adorned with a picture of *A Poet reading*, and the mosaic pavement representing *The Choragus and Actors*. In a little chamber to the left of tablinum was a small picture of *Venus fishing*. At the end of ambulatory of peristyle near triclinium was the famous picture of *The Sacrifice of Iphigenia*, painted on the wall adjoining the oven of the Fullonica. *The Deserted Ariadne* (page 57) adorned a small chamber to the left of the peristyle. The opposite side of the peristyle was occupied by the kitchen, latrina, and triclinium, which latter contained the exquisite picture of *Leda presenting her Infant Progeny to Tyndareus* ;



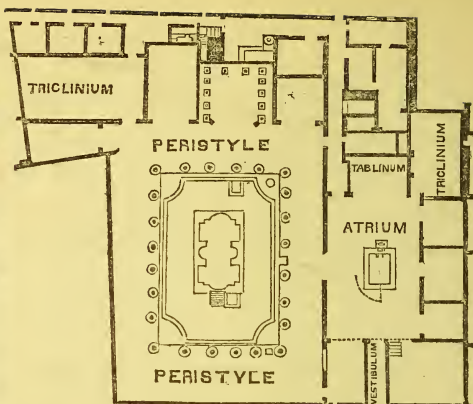
1. House of Joseph II.



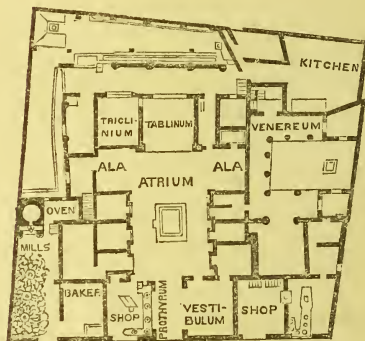
2. House of the Tragic Poet, or, House of the Homeric Paintings.



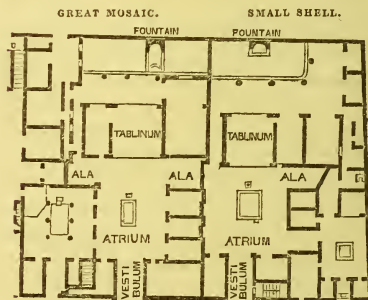
3. House of Queen Caroline.



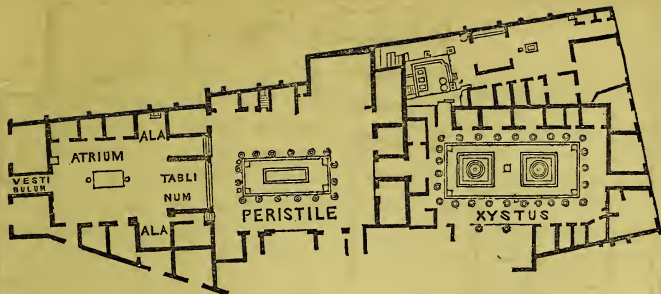
4. House of the Meleager or Apollo, and House of Nereids, or of Isis.



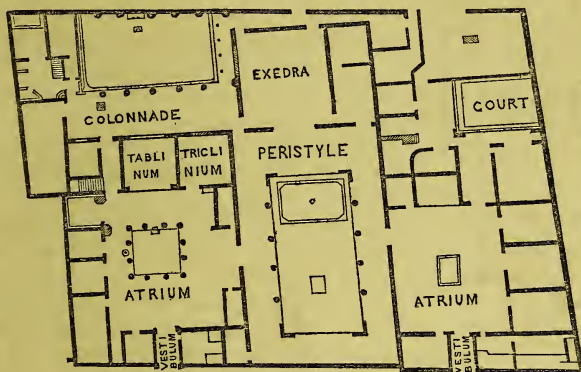
5. House of Sallust, or Actæon.



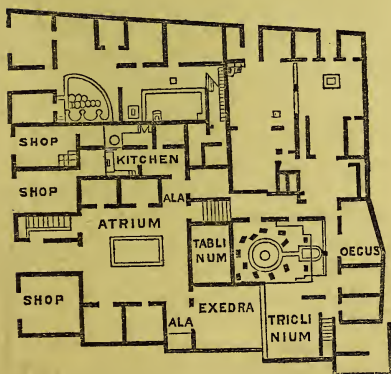
6. Houses of the Mosaic Fountain, and of the Shell Fountain.



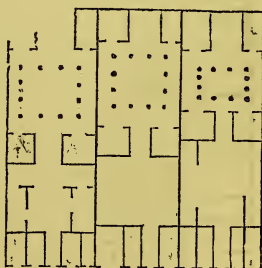
7. House with the Coloured Capitals, near the Pantheon.



8. House of the Dioscuri, Quæstor, or Centaur.



9. House of the Female Musician, the Flute Player or "Sonatrice."—Excavated by Mr. Falkener.



10. From ancient Marble Map of Rome, representing Private Houses.

hence this apartment is sometimes called the Chamber of Leda. Other pictures in the same room are *Venus, Cupid, and Adonis*, and an elaborate composition of *Theseus deserting Ariadne*. He is in the act of stepping on board a ship, where sailors are making ready for departure. Ariadne lies asleep on the shore ; her head is surrounded with a blue circular glory, which is not uncommon in Pompeian paintings. Many of these pictures are on a comparatively large scale, and only equalled in artistic excellence by those which have been discovered in the houses of the Dioscuri and of Ceres, one of the smallest houses in Pompeii. It has only one *ala* (plan given in Mus. Bor., vol. ii., tav. 55, and in Gell, vol. i., pl. 35, p. 143).

3. HOUSE OF QUEEN CAROLINE (1813), now called that of Adonis, remarkable for the width of Atrium when viewed from vestibule. The kitchen has windows opening to the street. In an open court is a permanent semicircular couch of stone, the *sigma* of Martial, and so called from the shape that the Greek letter had at this period acquired. (See notice on the changes in the Greek alphabet, in the Catalogue of Greek Court, p. 22). In the Atrium, plants were painted on the wall, as if sprung up out of the ground. A celebrated caricature painting of the studio of a portrait painter was discovered by Mazois in this house.

4. HOUSE OF THE MELEAGER OR APOLLO (1830-31), called also the House of Isis, or of the Nereids. The house is very extensive, and the various apartments are arranged in a different manner from what is generally seen at Pompeii. The block plan, No. 4, will sufficiently explain the distribution of the various parts. The vestibulum is very long and narrow.

5. HOUSE OF SALLUST (1809). Known also as the House of Actæon. The *venereum* is the peculiar feature of this house. The skeleton of a young female, with four rings on one of her fingers, was discovered as if just in the act of escaping ; five gold bracelets, two ear-rings, and thirty-two pieces of money were lying near her. The skeletons of three other females, probably slaves, were found near her. The doorway of the *Prothyrum* was very broad, and was closed with a *quadrivalve* door, folding back like our shutters.

6. Two houses side by side, called from the features of their peristyles, the Greater and the Smaller Fountain (1826). The small fountain itself made of shells, the greater one encrusted with mosaics. In the former house a remarkable painting of a sea-port, supposed to represent Dicæarchia, or Puteoli, was discovered. Two

staircases indicate the former existence of upper rooms. Here they found oil, in vases, with olives still swimming in it.

7. HOUSE OF THE COLOURED CAPITALS (1833-34). A very large house near the so-called Pantheon.

It is a magnificent specimen of arrangement and decoration. The long range of colonnade, forming a second peristyle or decorated garden, is peculiar to this habitation. (Plan given in Mus. Bor., vol. x., tav. A & B.)

8. HOUSE OF THE DIOSCURI (1828-29). This beautiful mansion has been known by a great variety of names—*The Quaestor, the Centaur, Castor and Pollux*. The latter name (Dioscuri also) is derived from the spirited figures of the sons of *Leda*, painted reining in their horses on the side walls of the left-hand vestibulum. A running *Mercury*, with purse in hand, was painted on one of the posts of the same entrance. The exterior of this house is much more carefully decorated than was usual among the Pompeians. Many of the stucco ornaments have been picked out with colour. Highly-decorated wooden chests, lined and bound externally with iron, were found in the atrium, at the entrance of the left-hand ala, which still contained a few gold and silver coins that had escaped the grasp of some one who had returned to the spot after the destruction of the city, and made excavation, evidently directed to that particular spot.

This house is one of the finest for the grandeur and taste displayed in every part of it. The celebrated paintings, *Perseus and Andromeda, Medea and her Children*, were found on the piers at the lower angles of the great central Peristyle. The great Exedra, or Triclinium, at its extremity, was closed with folding doors, the sockets of which still remain, and the floor was decorated with the famous circular mosaic of *The Lion crowned with Garlands by young Cupids*. (Engraved in Mus. Bor., vol. vii., tav. 61.) (Plan given in Gell's *Pompeiana*, vol. ii., pl. 63.)

9. HOUSE OF THE FEMALE MUSICIAN (1847). Known by the Italian name *Della Sonatrice*, called likewise *House of the Triumphant Bacchus*. It is a very interesting excavation, displaying much magnificence and elegance of decoration. It may be regarded as a double house of three stories. Several of the paintings of the Sydenham Court have been copied from the walls of this mansion. The name of the house is derived from a painting in one of the chambers representing a young actress in a mask playing the double flute. A picture was found near the foot of the stairs displaying writing materials, such as tablets, *stylus, atramentum*,

or ink-bottle, and a sealed letter, which preserves the direction on it, "To the Decurion Marcus Lucretius." Hence, the house is not unfrequently called by his name, in the supposition that he must have been the owner. Mr. Falkener was present during the excavation of this house, and has published a very interesting account of his observations in the Museum of Classical Antiquities. The arrangement of the portion beyond the tablinum is very singular, consisting of a fountain and basin surrounded by a variety of small figures arranged in front of it. The house seems, at the period of its destruction, to have been undergoing alteration. Many of the central pictures had been taken out from the walls, preparatory to the insertion of fresh ones. The artists appear to have sometimes painted on wood for that purpose. Many years ago, the workmen came to an apartment at Stabiae, where the pictures had been separated from a wall preparatory to removal, which the ruin of the city prevented: the paintings therefore were found leaning against the wall of the apartment. (The plan of this house is given in Mus. Bor., vol. xiv., tav. A and B.)

10. PLAN of some private dwellings copied from the celebrated fragments of a map of Rome, engraved on marble about the time of Septimius Severus. (Bellorius Ichnographia, Tab. 7, page 35.)

THE HOUSE OF PANSAM. (1811-14.) One of the largest of the superior class of mansions hitherto discovered. It has an extensive garden, and the rooms were distributed with great regularity. This house is more generally referred to in illustration of a Pompeian house, and for that reason has been made the subject of a larger and more elaborate plan than the rest. In one of the bed-rooms, five female skeletons were found, some of them with gold ear-rings. The name of the house is derived from the red letters PANSAM.ÆD. PARATVS.ROG. daubed upon the door-post. (The plan of this house is given large at the end of this book.)

THE HOUSE OF CERES (1827). Called also the House of Zephyrus and Flora, from an interesting painting of the *Marriage of Zephyrus and Flora*; it is also known as the House of the *Ship* (Naviglio), which latter name is derived from a painting in one of the shops. Another name, also, is of the *Bacchantes*. The beautiful seated divinities, *Bacchus* and *Ceres*, between the Tablinum and Alæ of this court, were copied from this House of Ceres. A third sitting deity, *Jupiter*, with a round plate behind his head, like the *nimbus* of saints in old pictures, belonged to this series. It is remarkably dignified. (See Mus. Bor., vol. vi., tav. 52.)

THE HOUSE OF THE FAUN (1829-31). So called from the dis-

covery of the beautiful little Faun introduced in this court, copied in the original material, bronze. This house is celebrated for its great mosaic, representing *Alexander and Darius at the Battle of Issus*. The apartments were very numerous and on a grand scale.

HISTORY OF THE POMPEIAN HOUSE.

The original intention in constructing the Pompeian Court in the Crystal Palace was to appropriate it for purposes of refreshment. In furtherance of this plan, more especial attention would have been devoted to the mural decorations and the arrangements for public accommodation and convenience. The nature and extent of the gigantic structure within which this court was to be erected, determined, in a great measure, the breadth of space to be left open. A glance upwards will show the spectator how the supports of the galleries are arranged, and also the necessity that exists for incorporating these within the walls of the smaller erection. The refreshment chambers must necessarily have been much larger in extent than any of the rooms in the houses at Pompeii; the general disposition of their chambers, however well suited they might have been for the purposes of ancient life, were totally inadequate to the requirements of modern visitors; consequently this plan was abandoned, and the present Pompeian Court instituted in its stead.

The original design for this house was made by Mr. Digby Wyatt, at Naples; and, in conjunction with Mr. Owen Jones, his companion in the tour for the collection of works of art for the decoration of the Crystal Palace generally, he entered into arrangements on the spot with Signor Abbate, the official draughtsman to the King for the Pompeian excavations, to come over to England the following spring, with cartoons and tracings, from Pompeii, in order to decorate the building, then to be prepared for him at Sydenham, with facsimiles of the different paintings at Pompeii selected by Mr. Wyatt for the decoration of the respective rooms. The King of Naples granted permission to Signor Abbate for the visit, and, accordingly, this distinguished artist arrived in England fully prepared to perform his task. Although the plan of devoting the Pompeian Court to refreshment was meanwhile given up, the measurement of the walls that had been given to Signor Abbate for the preparation of his cartoons prevented any general change of design, and the shortness of the period originally fixed for his stay in this country prevented any important alterations being

undertaken. The decorative painting of the Pompeian house was entirely under the management of Signor Abbate, Mr. Parris, Jun. acting as his deputy. They had thirty assistants, ten of whom were English. The principal figure painters were Mundici and Gow, and the names of the chief ornamentalists are Leslie, Luetyens, Wassner, Yahn, Munsch, Mœvius, and Meyer. The entire arrangement and building are due to Mr. Digby Wyatt, furthered by the zeal and energy of Mr. Thomas Hayes, his deputy.

It will be seen in the following description of the Court, that each part has been copied from some existing authority; and the few exceptions that do occur, in which originality was necessary, have been carefully noted.

Some of the leading works which contain illustrations of Pompeii, will be found enumerated in the list of books at the end of the description of the Roman Court, and others of more immediate importance have been referred to in the text when requisite.

DESCRIPTION OF THE POMPEIAN HOUSE.

The outer walls are supposed to be surrounded by the street, and the entire house forms what the Romans called an *insula*; that is, a detached building. The tiling, more conspicuous from the gallery, has been faithfully copied from an ancient example, from the House of the Female Musician. The roof of a house was found complete in April, 1853, with the upper part of the ridge carefully guarded by cement. The principal entrance faces the nave; it is flanked by two pilasters, the capitals of which are copied from the back entrance of a house excavated in 1834 (Mus. Bor., vol. x., tav. A, B), and from sketches taken on the spot.

The general proportions of the doorway are taken from the house of Pansa (Gell, *Pompeiana*, series i., pl. 34.); the grating, or lattice-work * over the door, is introduced upon the authority of Mr. Donaldson in his work upon doorways. The external windows are devised to throw more light into the chambers, and to afford a more ready means of looking into the inner recesses. This apparent innovation is authorised by the windows of the Tragic Poet's house which open upon the street, although much higher up, being raised more than six feet above the level of the foot-pavement. They seem to have been closed by sliding shutters and were sometimes glazed. Glass was much used at Pompeii

* Called by Vitruvius *Hyphantum*. Smith, s. v. Janua. p. 626. Compare a latticed window in vol. i., p. 229 of "Pittura d'Ercolano."

both for drinking vessels and windows ; sheets of glass have been found there, and a convex glass for a lamp remained in the wall, dividing two apartments in the public baths near the forum. The front part of the entrance was called *Vestibulum* ; the remaining part of the passage, *Prothyrum*, which latter was bounded by a second door which closed in the *Atrium*. The door is quadrivalve, and the panelling is taken from the false door painted on the wall of the Chalcidicum near the statue of Eumachia (Gell, Pompeiana, 2nd series, page 21, plate 9).

The inlaid marble on the threshold, representing a dog, is found at the entrance to the House of the Tragic Poet (Mus. Bor., vol. ii., tav. 56). A similar device was painted at the entrance of Trimalchio's house, described by Petronius, who was alarmed at the first sight of the furious animal at the full stretch of his chain so skilfully represented in the original mosaic (Petronius, Satyricon, ch. 29). The inscription on both is the same, CAVE CANEM, which means "Beware of the dog."

The *Prothyrum** or *Ostium*, was the passage between the street door (*janua*), and the house door (*ostium*), and corresponds to our entrance hall ; a small square room on one side was sometimes devoted to the door-keeper or porter (*janitor* or *ostiarus*). They were called *Cellæ Ostiariæ*.

The walls and ceilings of these side apartments are white, with a red *dado*, that is, the lower part of the wall, answering to our surbase. The decoration of these rooms is imitated from the House of the Second Fountain. The walls of the *Prothyrum* itself are red, with a winged Cupid in a panel on each side. They are from the House of the Dioscuri. The *dado* is black, the ceilings of these three apartments are white and slightly arched.

Most of the ceilings in Pompeii were of this description, and composed of segmental vaults painted in fresco, like the walls beneath, only in lighter colours or more delicate and thinner patterns on a white ground. A small stucco cornice highly enriched with colour follows the lines of the archivolt. In the Villa of Diomed are some flat ceilings, and other examples have been published in the Pitture d'Ercolano.

ATRIUM.

The view of this spacious apartment at the moment of entrance is very imposing ; the only difference between this and a real Pompeian

* Rich, s. v.

house consists in the greater diffusion of light, and the increased scale of the apartment better suited to a palace in the capital of the Empire. For the purpose of fully displaying the beauties of the mural decorations, much more light has been admitted into this apartment than is usually found in the same division of the Pompeian houses. To this end, the central aperture, which ought to have been of the same size as the reservoir below, has been considerably widened. Windows also have been introduced in order to give the spectator a better view of the decorations within the side chambers. At a glance the eye recognises the various parts of the building previously described. In the centre below is the square basin to collect the water, called the *impluvium*, and the corresponding aperture above would be the *compluvium*. At the further end, facing the entrance, a graceful female figure is seen playing the lyre—these paintings will be described hereafter. In many houses this extremity is painted sky blue, with shrubs and trees to imitate a distant garden—this was the case in the peristyle of the Tragic Poet's House (Gell, vol. i., p. 159), also in the Houses of the Quæstor and Actæon (Gell, pl. 20, page 175). The dark square central part forming as it were a frame to our view of the peristyle, is the *tablinum*, the side-passages are the *fauces*, and the smaller apertures round the sides of the *Atrium* will be recognised as conducting to the *cubicula*. Each of these apartments we propose to examine minutely, after having taken a general view of the *Atrium*. This important space in a Roman house was called also the *Cavum Ædium*, or *Cavædium*, as Pliny writes it. There were various kinds of *Atria*; the simplest with no support in the centre—as this—called the *Atrium Tuscanicum*. Where the roof was supported by four columns in the centre it was called *Tetrastylum*. If the columns surrounding the *impluvium* were numerous, it was called *Corinthium*, and when, as rarely has been found, no opening was left in the centre, the apartment was said to be *Testudinatum*. Sometimes a roof was so arranged as to throw off the water outside, and then the term *displuviatum* was employed.

The *Atrium*, as viewed from the door, is oblong, in a position reversed from that in which it is generally found in Pompeian houses: although an authority for this arrangement exists in the House of Queen Caroline. The *impluvium* in the centre is of marble, and the exquisite small marble statue of a faun, serving at the same time as a fountain, is copied from the house called after the grand Duke of Tuscany. The floor is an excellent

imitation of ancient mosaic work, executed by Messrs. Minton; the various patterns are taken from different Pompeian houses. Many of the floors at Pompeii exhibit some of the finest examples of mosaic work in which elaborate paintings with every variety of colour have been produced. They are composed solely of small pieces of coloured stone or glass fitted closely together and highly polished. It is the most durable of all methods of painting, and is generally set in a strong bed of cement. The modern Romans practise this art with such success, that a mosaic can scarcely be distinguished from a picture carefully painted with the brush. Every altar-piece but one, now in St. Peter's, has been made by this process. The celebrated mosaic of the Doves drinking, described by Pliny, is now in the capitol at Rome, and many descriptions of pictures executed in this mode are to be found in ancient authors. This process must be carefully distinguished from *inlaying*, which the ancients also practised, and may be seen here in the vestibules and some of the side chambers leading out of the peristyle.

The prevailing colour of the atrium is white. All round the doors and the windows of the Cubicula the wall is painted bright blue with red dado. The pilasters are white with the lower part yellow; their capitals white heightened by blue and red; they are from the House of the Centaur. In square compartments, on a white ground, between the capitals of pilasters, are elegant groups of female figures on marine animals, and Cupids in chariots; some of the small enriched mouldings are from the cornice of the tomb of Calventius Quietus, and the atrium frieze *above tablinum* is copied from a side apartment in the Tragic Poet's House (Mus. Bor. vol. ii., tav. A). It is composed of white figures of combatants in armour on foot and in chariots; shields and dead bodies lie prostrate. The ground of this frieze is purple, but the ground of the original is described as white, and the figures are said to be clothed in blue, green, and purple draperies. The females are Amazons, distinguished by the pelta or lunated shield (see Statue No. 194 of the Greek Court.) The rest of the frieze is white, with patterns of bright-coloured lines in simple forms. Over each pilaster the frieze is broken by double figures of Victory, yellow and gold, which serve to support the beams which project to the edge of the compluvium. They were modelled by Mr. Monti, under the superintendence of Signor Abbate, from a drawing by Mr. Wyatt.

The compluvium is bordered with red standing tiles called *antifixa*, and the arrangement of Mazois in his restoration of

the House of Diomed has been followed. The antifixæ may be seen also on the model of the Parthenon in the bas-relief gallery adjoining the Greek Court. The angle tiles, with a spout to discharge the rain water, merit attention. The sloping roof of the atrium, composed of light beams with panelling between them, has been chiefly restored from existing paintings ; but few traces of woodwork remain in any part of these ancient cities without having been seriously disturbed ; the atrium ceilings being of wood, were consequently destroyed ; pictorial records are therefore our only authorities. Fortunately for us, the ancients seem to have delighted in depicting themselves and their ways of living, so that it is not improbable that the architectural specimens that we see on their walls are only the transcripts of the slender constructions which were in fact confined to the upper stories. This is the more probable as the background of these architectural scenes is generally sky, and where vegetation does appear among them it consists commonly of plants growing in pots, or else the tops of trees as they would appear from the upper part of a house.

CUBICULA.

We must now go into the detail of the house and pass into each room as consecutively numbered in the plan, beginning in this instance on the left hand of the principal entrance, keeping the wall of Atrium always to the left.

1. CUBICULUM. This small chamber has the walls totally black with a white ceiling. It is an exact copy both in size and decoration, of a room in the House of the Bronzes at Pompeii, called *la stanza nera*. Facing the door is a square picture representing a "Sacrifice to Minerva" (engraved in Mus. Bor., vol. xiii., tav. 8). In the centre a round shield—the Argolic buckler—with serpent painted on it, mounted on a square pedestal ; above this appears a helmet placed on the top of a square pillar ; a winged Cupid seems to be adjusting the shield ; in front of the pedestal is a smaller circular altar, and Psyche with butterfly wings, clothed in yellow and pink, stands on the left, as if about to cast incense upon the altar. On the other side a Cupid, with blue wings of the same peculiar curve observable in the Marlborough gem, representing the Marriage of Cupid and Psyche, brings a white lamb to the altar for sacrifice. Among the arabesques to the right and left of this picture are graceful vases. Half doors of a light wooden construction may be observed, and a curious

method of displaying pictures is shown here ; they are represented upon the wall very much sloped forward and with folding shutters to them. (See Malkin's *Pompeii*, vol. ii., p. 123.) The arabesques at each end of this cubiculum are especially beautiful. They have been wonderfully copied in Gruner's specimens of *Ornamental Art*, the size of the originals. The effect of their rich colours upon a perfectly black ground is remarkable, contributing to increase the apparent size of the room very considerably. Few at first sight would imagine this little apartment to measure only 22 feet 9 inches by 6 feet 9 inches. The window openings to the atrium have been explained at page 44.

2. CUBICULUM. The next chamber, forming one corner of the quadrangle, and lighted by a window in the outer wall, has also a white coved ceiling. The upper part of the walls is white, the dado black, and the remaining interval blue. Three graceful female figures floating in separate panels are Bacchantes ; they have no wings. The picture surrounded by blue opposite the door, represents a sitting Endymion ; he holds a branch in his right hand, and a staff leaning on his left shoulder ; the drapery is pink ; at his feet a stag,* with horns and blue collar, may be regarded as the emblem of Diana, whose favourite he was. (See *Greek Court*, No. 33). The background is composed of rocks with a square tower in the centre. The subject of Endymion was a very favourite one among the Pompeians. He was sometimes represented, as here, entranced awaiting the arrival of the goddess, at other times sleeping, and the goddess gazing upon him, with his dog starting in surprise at the visitor. Not unfrequently a Cupid is introduced leading Diana by the hand, holding a whip, as if she had just descended from her chariot of night. Whenever the goddess is present Endymion is always represented asleep. On the wall next the door facing the other picture is a square painting of Venus fishing. She sits on a rock on the right hand side, her yellow hair bound with a myrtle wreath, the lower part of her figure enveloped in green drapery ; a fish has attached itself to the line of the rod which she holds in her right hand, and Cupid with blue wings, sitting on a rock across the water, expresses great joy at his mother's success, which is evinced by his lively action. A piece of red drapery upon which he kneels adds greatly to the harmony of the picture. This

* On a closer examination I perceive that the animal is wounded, and the picture therefore represents Cyparissus, who killed a favourite stag by accident, and was transformed into the cypress. The picture is mentioned by Mr. Falkener (page 51).

subject of Venus angling is also frequently repeated ; sometimes Cupid holds the fish basket, and in other cases he angles also. (See *cubiculum* 15.)

3. *CUBICULUM*. The next room in order flanks a side entrance. It is white with a yellow dado. The wall facing the atrium has a square picture of a poet or bookseller, and a comedian. On each side of this picture are painted tall, thin, yellow columns, with yellow shields suspended between them. Medusa and Lion heads are in the centre of these shields, as they were found in the house described by Mr. Falkener (p. 46). The poet, in the picture opposite the door, sits on the left, with his legs crossed. His head is crowned with ivy, and the lower part of his figure wrapt in blue and red drapery. He holds an open scroll in his left hand, and with his right seems to be giving instructions to the player, who stands before him with his mask raised over his head, as may also be seen in the mosaic from the *tablinum* of the Tragic Poet's house. (Gell, *Pompeiana*, pl. 45, vol. i. p. 174). The comedian is dressed in a purple tunic with sleeves, and a full yellow mantle like a *pallium* thrown over it. In his left hand he holds a *lituus* or curved stick much used by the players. It resembles the crooked staff borne by the augurs, and so often seen upon gems, Roman coins, and Etruscan paintings. It was generally carried by actors. (Wieseler, *Theatergebäude*, &c. Pl. 11, No. 3, Pl. 12, Nos. 23 to 28 ; and *Pitture d'Ercolano*, vol. ii. tav. 3. p. 19). The *lituus* was curved more than the *pedum* or shepherd's crook, which is simply a stick with a hook at the end of it.

At the foot of the sitting figure is a round box called *capsa* or *scrinium*, it has rings and cords on the outside. This box is, in fact, a library, it contains the volumes or rolls such as have been discovered in the villa at Herculaneum (see *ante*, p. 20), one of which the poet may be supposed to have taken out and to be holding in his hand. Many instances of these *scrinia* occur among the Pompeian paintings, with tickets or titles of the books hanging out at the top. (See also a statue of Sophocles, No. 322, where the *scrinium* is open and the rolls clearly displayed.)

Above this composition, is a landscape in an oblong frame. It contains a long villa and trees with awnings extended for shade, a yellow isolated column and a separate *ædiculum*. This is one of the examples of landscape painting prevalent during the time between Nero and Titus. Landscape painting did not at first become a separate branch of art but Ludius appears to have introduced the style. The ancients rarely indulged in the modern

taste for representing wild and romantic scenery ; all their compositions are made of long lines of building, basilicas, villas, trees pleasantly disposed, bird's-eye views of sea ports and artificially arranged gardens. Places in fact *to go to* and not in accordance with the feeling of our own times, which leads us to enjoy a grand scene, a combination of earth and sky without any desire to move from the spot upon which we have been placed. A description of the Vale of Tempe in *Ælian* has always been referred to as implying that the ancients had *some* feeling for the picturesque, and surely the back grounds to many of their figures show considerable invention and romantic appreciation, although deficient in the modern arts of aerial perspective and chiaroscuro. Above this landscape, is a female figure, the lower part draped, with an elephant's trunk on the head, and a lion at her right side. In this manner Africa is personified on coins both of Hadrian and Septimius Severus, (Millin, *Gal. Myth.*, Nos. 371 and 372).* The left foot of this figure is placed on an elephant's head, of which the trunk and tusks only appear (compare Falkener, page 52, note). The yellow dado is ornamented with white swans, holding purple ribands. On the left wall, opposite the side vestibule, is a pretty little group of a winged Cupid leading an ibex or chamois, painted on a very dark purple ground.

4. VESTIBULUM. The side entrance, light and narrow. The ceiling consists of one flat sunk panel, white, with blue and red stars. The lower part of wall red, the dado black. The *SALVE* inlaid in the pavement is taken from the house of the Vestals.

5. The *ALA* : here, of necessity, very shallow, but in many Pompeian houses of much greater depth, has a white curved ceiling, with broad blue, red, and green lines on it. The upper part of walls white, a frieze of black below it, yellow panels with white borders, black dado.

The paintings of the *Ala* have been taken from a house near the Basilica. The great picture is called *Cupid Condemned to Labour*. The height of the mountain in the background is very remarkable.

The picture is surrounded with red, and flanked with white columns, having bright patterns spirally arranged upon them. On either side of the chief picture are two floating figures upon a yellow ground, surrounded by a chaste white patterned border, that

* The skin with trunk and tusks of an elephant's head may be seen applied in a similar manner upon the coins of the Bactrian Demetrius. Compare also a small double *Hermes* in the Roman Gallery, No. 385.

has been published by Zahn. To the left are two Cupids bearing a square pharetra or quiver. To the right a lovely Cupid with crimson drapery, carrying a lyre such as Apollo sometimes plays ; he is assisted in the operation by a Psyche with purple butterfly wings, a purple undervest and green over it, wearing pale blue boots. These little figures are copied from a house near the forum. In the spandril is an architectural scroll-work in gay colours, with two lions leaping through it, a peculiarity to be seen in the Temple of Isis, at Pompeii, and in the Theatre of Myra, in Lycia.

6. The wall adjoining the Ala, and forming part of the Atrium, has been very gracefully decorated. It is occupied by a highly finished picture of Bacchus enthroned. The god of wine in the bloom of youth and beauty is crowned with the vine ; a fawn's skin—the nebris—is tied across his chest ; in his right hand he holds the cantharus—a two-handled cup sacred to Bacchus—and with the other he grasps the thyrsus. His sandalled feet rest on a square foot-stool, and a leopard sits on the ground to the right of the throne ; a drum or tympanum is placed at the opposite side. The main ground of this composition is blue, the architecture of the shrine or canopy around the figure green, yellowish-brown and red. The central group is engraved in the *Mus. Bor.*, vol. vi., tav. 53. The dado coloured rich deep red. From the House of Ceres.

7. Next to this is the left-hand FAUCES or passage to the interior, and more private parts of the house. The white ceiling is delicately covered and spangled with blue and red stars. The right side of the fauces is white at the top, with alternate divisions below of red and blue having arabesques upon them. The dado black, with green and yellow patterns upon them, published by Zahn.

8. THE TABLINUM.

This broad central space, both as regards its dimensions and decorations, is wholly copied from the Tablinum of the house of Apollo. The entire upper part is white, with delicate lines of bright colours forming elegant patterns upon it. In the centre of the ceiling, which is gently curved, is a naked Venus upon a green hippocamp or sea monster. A flying Cupid holds reins, and another flying Cupid holds a mirror with a long handle. *Mus. Bor.*, vol. viii., tav. 10. *Pittura d'Ercalano*, vol. ii., p. 247. The ground of the original group, found at Herculaneum, is black. The Museo Borbonico text describes the second Cupid as holding an

umbrella, but the form is peculiarly that of a mirror, and Appuleius, Met. 4, in his account of the train attending Venus as she proceeded to the palace of Oceanus, makes especial mention of one holding a mirror. The passage is so illustrative of the ideas of the age that produced these paintings, that some part of it may be transcribed with advantage.

“The daughters of Nereus, too, were present singing in tuneful harmony ; Portunus, too, rough with his azure-coloured beard ; and Salacia, weighed down with her lapful of fish ; with little Palaemon, their charioteer, upon a dolphin, and then troops of Tritons furrowing the main in all directions. One softly sounded his melodious shell ; another with a silken canopy protected her from the sun ; a third held a mirror, while others, again, swam yoked to her car.”

The spandrls formed by the architrave of the peristyle and atrium are filled with green marine animals on white ground.

9. *Left Wall*.—The chief central picture is Perseus showing the head of Medusa to Andromeda, reflected in the water at their feet ; as the direct sight of the Gorgon’s visage turned all to stone, the conceit here adopted is very pretty. It was popular in Pompeii, and frequently repeated. When Perseus was about to encounter Medusa, Minerva gave him a polished shield, by the assistance of which he cut off her head without the peril that had attended so many others, being guided through his enterprise by the reflection in the shield. The composition of this picture is very elegant. It is surrounded by bright red. On both sides of the centre are rich architectural ranges of columns in two tiers. The coffered ceilings represented are worthy of observation. Before the columns, at the lower part, are bright blue doorways, in which lie comic masks. To the right and left of these central compartments are large yellow panels, each containing a floating female figure without wings. The one to the left holds a *pedum* in her right hand and a vintage basket with fruit in the left. The drapery is blue lined with purple. The female to the right, dressed in white and crimson edged with blue, has bare feet and holds a lyre and plectrum ; both these females have bracelets. Between the masks, under the principal picture, is a black frieze with admirably-painted greenish marine monsters. The dado of these walls is black. The picture and Bacchantes are copied from the House with the Coloured Capitals.

10. *Right Wall*.—The opposite side has exactly the same decorations, with the exception of the central picture and the two side

figures. The middle picture represents Venus (Aphroditê), *Emploia*, borne on the back of a Triton, playing a lyre. She is attended by the Cupids Pothos, Himeros, and Eros. A female figure behind carries a jar, and the heads of Boreas and Zephyros blowing are visible through the dark blue sky. This picture is taken from the house with the coloured capitals. It has been carefully engraved in the *Museo Borbonico*, vol. xii., tav. 32. See also Panofka *Autikenschau*, Berlin, 1850.

The floating female to the left of central picture holds the *tympanum* or drum in the right and *thyrsus* in the left; her dress is pale purple with white drapery floating behind. This shows well on the yellow panel. Her left breast is covered with a nebris or fawn-skin. The female to the right holds a ewer in her right hand and a patera in her left. A thin gauze drapery is next her skin, having a crimson drapery lined with blue over it. Both these Bacchantes have bracelets and anklets. The four floating Bacchantes of tablinum have been taken from the House with the Coloured Capitals.

11. The second FAUCES is precisely like the other. The broad black line in the pavement edging the floor is characteristic of a Pompeian house. In the one described by Mr. Falkener the black margin, about nine inches broad (page 39), joined the walls. In some instances the colour was red.

12. Wall corresponding in position and decoration to No. 6. The central figure here enthroned is Ceres, the Demeter of the Greeks. The Goddess of Corn, of Earth, and Agriculture, is crowned with corn. A torch in her right hand, bearded corn on her left arm, and a basket of corn also at her feet. The spiked corn is always seen represented in ancient art both in paintings and on coins. It forms a conspicuous symbol on the coins of Metapontum, a city in the same part of Italy as Pompeii. This painting is engraved in the *Mus. Bor.*, vol. vi., tav. 54. Also by Zahn, taf. 25. The figure of Ceres is dressed in thin gauze undergarment, with pale slate-coloured drapery covering a purple dress, which appears only above the feet. A muslin-like drapery is gathered behind her head and shoulders. The throne, torch, and flame are all of one uniform yellow colour. The basket of corn is in natural colours. From the House of Ceres.

13. ALA. The general decoration of Ala corresponds with the opposite one. The main central picture of this Ala represents the rescue of Andromeda. This painting affords an interesting comparison with the bas-relief in the Greek Court, No. 35, where the

same subject is represented. The treatment of the principal figures in the painting is much more sculpturesque than in the bas-relief. In the former the rescued lady stands attitudinizing on a rock, like a statue on a pedestal ; her drapery is unruffled, and there is no sign of emotion in the figure prompted either by love, or the recollection of her recent perilous situation. In the latter there is a wild flutter about the drapery of Andromeda. She is descending from the rock with an evident confidence and dependence on her deliverer ; and his firm manly pose in the sculpture is characteristic of the hero. The freedom, however, in the lines, is more pictorial in the bas-relief. The group as exhibited in our Pompeian picture, is excellently adapted for modelling in isolated statues. Compare Mus. Bor., vol. vi., tav. 50.

In this picture Perseus has yellow sandals and blue talaria. The action of the hand to conceal the Gorgon's head is not so successful as in the sculpture ; it is offensive to the spectator to see that openly which is supposed to carry so much horror with it. On the ground, at the feet of Andromeda, is a yellow casket, a white fan with red handle, and several white cockle shells, scattered on the ground, which give an appearance of petty detail. Two females are sitting on the rocks to the left, and seem to be gazing upon the vanquished monster rolling at the feet of Andromeda. The sword which Perseus bears is worth notice. It is the *falx*, and has a peculiar hook to it used for pruning. The *falx* and talaria or heel wings, are characteristic of Perseus. The graceful figures on each side of this central picture are from a house near the forum. To the left, a Cupid, with purple drapery, is supporting a pale-blue vase. Psyche, with purple butterfly wings and blue and green drapery, soars above, and seems helping to lift the vase by the handles. It forms a charming group. To the right of the chief picture are two Cupids carrying a basket with double arched handle. Both these groups are on a yellow ground.

14. VESTIBULUM, exactly the same as the one opposite.

15. CUBICULUM or *cella familiaris* as next the vestibule. This chamber has white walls with yellow dado. The central picture facing Atrium represents Venus fishing ; she holds the rod in the right hand, and, as usual, leans with the other hand on the seat, having the arm quite straight. A similar subject has already been described in cubiculum 2. Here the figures are larger and close together. Instead of Cupid, is a Genius,* with broad-spreading

* Called in Mr. Falkener's book, p. 49, Victory.

green wings. He holds a green branch in his right hand; his drapery purple. Venus is crowned with a diadem, white drapery hangs behind her left arm, and the lower part of her figure is covered by crimson folds with blue lining. The arrangement of sloping shields on each side is the same as in chamber 3. Above the chief painting is a landscape, with buildings, water and a boat. Over this little picture again is a Victory in a *biga* or chariot, with the horses painted entirely in yellow. The figure of Victory holds the palm branch in her left, and extends the right arm, grasping a wreath. Her wings are wide spread, but very much distorted. When Cupid was banished from Olympus for his impertinence, it is said that his wings were taken from him and transferred to Victory. In early art many of the divinities were winged. Diana on the chest of Cypselus (Pausanias, book v., ch. 19,) and so also is she represented upon the celebrated Clitias vase, at Florence. Many of the large figures of the Assyrian palaces, evidently acting as priests or attendants, are provided with wings, but they are never seen using them. Hebe is represented winged upon the famous cup of Sosias at Berlin, but these all belong to the undeveloped period of art. Among the Athenians Victory was represented unwinged—*Apteros*. After the battle of Marathon, Minerva is fabled to have confined Victory to her favourite spot, the Acropolis, by depriving her of her wings. A celebrated wooden statue of Wingless Victory, *Niké Apteros*, was at Athens, and a copy of it made by Calamis was sent to Olympia by the Mantineans. At Athens was the celebrated little temple of Wingless Victory, some of the sculptures from which are described in No. 57 of Greek Court catalogue. The right hand of the great ivory statue by Phidias, in the Parthenon, held a figure of Victory, Greek Court catalogue, pp. 29 and 30. To return to the painted Victory in this apartment. The highly decorated bar which seems attached to the collars of the horses is very peculiar. The gathering of the mane into a knot on the heads of the horses, and their breast collars are exactly like those on the carved lid of the Chimæra tomb from Xanthus, now in the British Museum. The top knot of the horses may be seen in several antique sculptures from Naples and Florence, Nos. 69 and 71 of Greek Catalogue, and seems to have been originally an eastern custom. The body of the chariot is quite plain. The horses viewed in front are very clumsily foreshortened. This group has been engraved in Mus. Bor., vol. xiv., tav. 45. On the right hand wall is a little compartment of a winged Cupid, with pedum and basket, running from a sitting lion. These paintings are all from the House of the

Girl playing the Double-flute, called della Sonatrice, discovered in 1847 (H.B. p. 353).

16. CUBICULUM, occupying the corresponding angle to No. 2, also lighted with a window, is blue with black dado ; copied from the House of the Second Fountain. The chief picture on the wall opposite the door is the deserted Ariadne, a subject many times repeated at Pompeii, and with a great variety of treatment. Ariadne is represented sitting on the shore of Naxos just awaking, and beginning to be aware of her forlorn situation ; Cupid, at her side, points to a ship far away, with full-spread sail and many oars, which is bearing off Theseus, her faithless lover. A crimson cord, for necklace, is crossed also over her naked body, a purple drapery covers her lower limbs. The scene is indicated by wild crags, and the horizon is placed remarkably high up in the picture. The wings of Cupid are green, the ship yellow with a white sail. This picture is copied from one in the House of the Tragic Poet ; it has been engraved in the Mus. Bor., vol. ii., tav. 62., and Zahn, vol. i., pl. 33. Gell's Pompeiana, vol. i., pl. 43, page 169.

On each side is a graceful floating female figure, the one to the left holding a patera in one hand, and a garland in the other ; the female on the other side, has a similar action, her drapery is yellow : both figures are remarkably elegant. On the opposite wall, next the door, is a picture of a very playful character ; it is a Cupid seller. On the ground is a square strongly constructed cage, such as is used for birds, with an opening at the top, through which an old man is in the act of lifting out a Cupid ; other Cupids are within the bars, and show by their gestures the irksomeness of their confinement. The old man dressed in the *exomis*, a garment peculiar to the working classes, lifts the struggling Cupid by one wing ; he holds the square trap door in his left hand ; a handsome lady who has come as a purchaser stands on the other side and looks up to a Cupid flying above, holding two bright stars ; her right hand seems to point to the cage from which the object of her attention may have escaped. Another Cupid has eluded the vigilance of his keeper and hides himself behind the lady's dress. The scene takes place in a handsome portico with two Ionic columns. This has been engraved in Zahn, 2nd series, taf. 18. Another picture, found at Stabiæ, of a female Love merchant is much more pleasingly and better composed. There the woman holds up the victim by both wings, and offers it like a live chicken to a lady who is seated on the other side. Another Cupid remains

within the cage, which is elegantly made and circular. This well-known picture is engraved in the Pitt. Erc., vol. iii., tav. 7., and Mus. Bor., vol. i., tav. 3. To the left of the picture on this wall is a beautiful floating female figure, holding a *tympanum* or drum in the right hand, with the other raised holding a *thyrsus*. A *nebris*, or fawn-skin, passes over her right shoulder, her drapery is red lined with white, feet bare. The effect of colour upon the blue ground is very charming.

17. CUBICULUM. A black chamber, corresponding to the one we first entered. This room has been copied, both in style and decoration, from the *stanza nera* of the House of the Bronzes. Opposite the window is a pleasing group of Cupid and Psyche, her drapery is purple and blue, and the wings purple. The picture opposite door represents three Cupids and Psyche surrounding a peacock. In this bird we recognise the favourite of Juno, and the Cupids appear to be feeding it, but the meaning of the subject is very vague. It has been engraved in the Mus. Bor., vol. xi., tav. 15. Thus we have completed the circuit of the atrium and its smaller chambers; we propose to pass into the less public parts of the house by the left hand fauces, No. 7.

PERISTYLE.

18. *Ambulatory, Ambulatio*, also called *Porticus* by the Romans, and *Stoa* by the Greeks, is a colonnade on four sides, very like the cloisters of our cathedrals. The view looking through the fauces is bounded by a small shrine or chapel, called the *Lararium*. It is a niche raised on a pedestal, flanked by pilasters, and surmounted by a pediment. Within this were kept the Lares, the sacred household gods, that accompanied the inhabitants in their flight. No figures of this sort have ever been found in such places at Pompeii, although many representations of them remain depicted on the walls. They were generally represented as young men in short girt tunics, crowned and holding the drinking horn in one hand. (See Milman's *Horace*, p. 168.) Their appearance was first ascertained by an inscription over the sculpture of an altar formerly in the Villa Medici, and now at Florence; a similar altar is in the Vatican, both inscribed *LARIBVS AVGVSTIS*. (See *Galleria di Firenze*, pl. 144 of statue, &c.; *Mus. Pio. Clem.*, vol. iv., tav. 45; and *Guattani Mon. Ined.*, vol. ii.; *Maggio*, 1785). The Lares presided especially over the domestic hearth. The cornice and entablature of *Lararium* are taken from the funeral *Triclinium*

at Pompeii. The wall behind is a rich Pompeian red, with a yellow ornament, forming a panel on it, beautifully painted.

The roof of the ambulatory is panelled and decorated according to the prevailing style of the lighter coloured ceilings at Pompeii. The devices are formed of very thin lines of the brightest colours upon white. The Ionic capitals of the columns are from the Basilica. The shafts of the columns are not fluted at the lower part, the remaining unfluted surface, together with the mouldings upon the base, are painted bright red. This is a Pompeian peculiarity. Red is a prevailing colour at Pompeii, but in the House of the Surgical Instruments, the lower part of the columns was blue, a dwarf wall between them being painted red. (Gell, *Pompeiana*, first series, pl. 25, p. 170.)

19. THALAMUS, an apartment next to the fauces, and entered by a door immediately to the left on entering the ambulatory.

It is a strictly private apartment, and the bedchamber of the master of the house. The name is taken from the Greek.

White walls and dark red dado. A charming little Cupid occupies the centre of each of the three panels, which have a peculiar border to them. The upper part of the wall dividing the Thalamus from the fauces has been thrown open for the better admission of light and air. The decorations of this room are copied from the House of the Dioscuri. On the right hand wall are two pictures of great interest and sprightliness. They are taken from the triclinium or exhedra of the house described by Mr. Falkener, and in his work (p. 64) may be seen rough outlines done from memory.* In the original apartment these pictures form side panels to still larger compositions. Cupids and Psyches are the only actors in these scenes; and, in the left-hand picture, a Cupid dances holding an *amphora* or *diota* on his left arm. A Cupid seated on the left of the picture plays a lyre, and other Cupids are reclining upon couches, beneath an awning. A statue of a bearded Bacchus appears behind, raised on a round pedestal; holding a *thyrsus* in his left hand. The corresponding picture has a Psyche dancing in similar company, who recline on a couch beneath a broad-spread

* The excessive illiberality of the Neapolitan government can hardly be conceived by those who live in a country where leave to copy and publish is so freely accorded. No one is allowed to draw a monument that has not already been published until after the expiration of three years, at the end of which time the paintings are so often changed by the fading of colours and the obliteration of the details as to render any attempt at copying them hopeless. Falkener, pp. 62 and 65.

awning supported by branches of trees. The statue at the back is a Psyche holding a bow in the left hand. A Cupid playing the flute sits on the left ; a reclining figure near him holds a *scyphus* or drinking cup. The dancing Psyche has four butterfly wings and plays the *crotala* or castanets ; her feet are bare, but she wears bracelets. This picture is engraved in the Mus. Bor., vol. xv., tav. 18. Falkener, p. 65.

The ceiling has a circular aperture, necessary for the admission of light and air, which is authorised by the example in the *caldarium* of the baths at Pompeii (Gell, *Pompeiana*, vol. i. pl. 31. Zahn, vol. ii. pl. 94.) The doorway breaking irregularly through the panel is not in accordance with modern notions of order and symmetry.

20. *Æcus*, so called from the Greek word signifying a house, was sometimes a very spacious chamber to accommodate guests at a more extensive banquet than could be held in the triclinium. Here it is broad but not deep. The upper part of the walls white, the dado black, and the intervening spaces red and black surmounted by a rich architecturally-painted entablature. It consists of architrave, frieze, and cornice. The architrave, or lower portion, green with white garlands ; the frieze above this is purple having red panels bordered with yellow, and producing a capital effect ; and yellow figures of Sirens, or winged female monsters, which uphold a bold projecting cornice. The perspective delineation of this cornice, with its supports, is very remarkable, especially that of the central projection ; a similar boldness of perspective drawing may be seen in Pitt. Erc., vol. iii., p. 109, where the fullest knowledge is evinced of the distribution of light and shade.

The black and red divisions of these walls have large broad devices in green and red upon them. The central picture is a collection of silver vessels lined with gold, the variety of forms are well worthy of attention. The pavement of this apartment is inlaid from patterns well known at Pompeii. Zahn, vol. ii., pl. 87.

21. *BATH*, *Balneum* or *Balineum*, a small chamber appropriately fitted up. Light patterns on wall above, and middle spaces green, red, and blue in broad masses.

22. A small simply-decorated room, white with red dado.

23. *The end wall of the peristyle*. Its paintings are conspicuously seen from the principal entrance of the house. The general colour is white. Dado red and yellow. The three central compartments are copied from the House of the Augustals, or banqueting house commonly known by the name of the *Pantheon*.

Beneath a high canopy, supported by thin and gracefully ornamented columns, stands a lovely female with one foot upon the step of a door. She is in the act of playing the lyre, holding the plectrum with her right hand, and by her song seems to invite strangers to enter the portal. Upon the architrave of this porch is a yellow group of a Winged Victory in a biga driving at full speed, engraved in Zahn, vol. i., pl. 24. The left-hand figure is a priestess with a *prefericulum*, or small pitcher used for sacrifices, in her right hand, and a bunch of corn and poppies in the other. Her hair is bound by a yellow circlet, and the upper garment or mantle is remarkably similar to that in the dress of the celebrated Flora of the Capitol. (See Catalogue of Greek Court, No. 41.) The lower dress is blue and partly covering her yellow shoes. The architecture, seen through the portal of the hall which the priestess seems to be leaving, is admirably painted. The companion picture on the opposite side, is a young man in purple drapery, turned towards the fair lyrist, and seeming to offer a green wreath. The first two of these figures are engraved in the Museo Bor., vol. iii., tavole 5 and 6. The second one also in Malkin's Pompeii, vol. ii., p. 315.

In the dado, beneath the figures just described, are large square stalls or recesses. In the centre one is an elegant figure of a girl holding a lyre, she seems to be sitting on the sill or edge of the opening. This figure is engraved in the Mus. Bor., vol. ii., tav. 12., and in Raoul Rochette, *Choix de Peintures*, pl. 4; Zahn, vol. ii., pl. 77. Gell gives it in his second series of Pompeiana, vol. i., pl. 14, but surrounded by different groups to the original, although all are to be found within the same building. The group beyond forms a graceful heading to the view from the atrium looking through the right hand fauces, No. 11. It consists of two figures, a Victory with expanded wings holding an incense-burner in her right hand, and a patera in the left. She is crowned with laurel, the leaves of which stand like rays about the head. Behind and above her appears a goddess with a sceptre and tiara, either Venus or Juno, more probably the former; she is in the act of putting some incense into the burner held by the other figure. The patera with offerings like purple fruit on it, has been converted by Gell and Zahn into a painter's palette and brushes; in the Mus. Bor. the Victory wears sandals; but in Zahn and Gell more correctly only ankle rings. The play of line in this group is very pleasing. This group is taken from the portico of the same building as the other figures, viz., the House of the Augustals, commonly called the

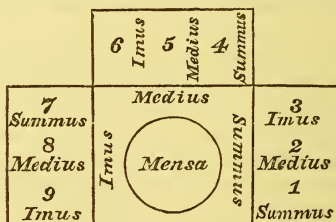
Pantheon. The ground of the original is black, here it is rich red. Engraved in Mus. Bor., vol. ii., tav. 19 ; Gell, vol. i., vignette heading to preface ; Zahn, vol. i., pl. 2.

24. CULINA. The apartment forming an angle of the peristyle was the kitchen, which is copied from the House of Sallust, excepting that the stove in this has only one arch instead of two. The painting of an altar, with eggs between two serpents, is of frequent occurrence. Serpents were cherished in ancient dwellings as creatures of good omen, and became domesticated, as quadrupeds are with us. A similar painting of serpents engraved in Pittore Ercolano, vol. iv., p. 65.

25. Side entrance into the street, immediately facing the bath.

26. TRICLINIUM, opposite the Œcus. Large panels, blue, black, and yellow. Black dado, ceiling white, corresponding to that of the œcus opposite. The walls are also decorated in the same manner, with the exception of a frieze of boys carrying large garlands composed of fruits and flowers entwined with a pink and green ribband. The small central picture on a blue ground, represents a dish of fruit—grapes, pomegranates, green fig, dates, apricots, apple, and fircone.

The triclinium was the dining-room of an ancient Roman house. The guests did not sit at table, they reclined on couches arranged round three sides of a space for the table, leaving the rest open for the servants to arrange the dishes and move the trays. The word *triclinium* is derived from the *three* couches occupying the apartment which surrounded the *mensa* or table in



the manner just described. Much importance was attached, in ancient times, to the disposal of the guests. The right hand couch was the most honourable ; the person reclining upon it, with his left elbow nearest the railing, was the chief person in the assembly. The Romans were accustomed to rest with the left arm upon cushions during their meals, and after dinner to lie upon their

backs and take their repose. In some Pompeian houses, the three couches forming the triclinium, were permanently fixed. The accompanying woodcut shows the arrangement of the places for a party of nine, the favourite number for a dinner among the Romans.

The guests, preparatory to reclining on the couches, took off their shoes, and were then provided with napkins, generally fringed, and often richly embroidered. Water was poured over their hands into basins of precious metal, a process repeated many times during an entertainment, and doubtless very necessary, as the fingers were much used in the course of eating. They had knives and spoons, but forks are entirely a modern invention and their mode of eating was very similar to that practised in oriental countries, where the right hand alone is made use of. Women, when admitted to the entertainment, always *sat* upon the couches. The same custom may be observed on the painted vases and bas-reliefs of the Greeks down to a late time.

The dinner consisted of three courses ; first, the *promulsis*, or *gustatio*, chiefly stimulants to the appetite ; the second contained an immense variety of dishes ; the principal dish was called *cœna caput* or *pompa*. Among their chief delicacies were the pheasant, thrush, liver of a capon steeped in milk, and fig-eaters dressed with pepper. Hortensius the orator first introduced the peacock. The favourite fish were the turbot and mullet : eels, also, stewed with prawns. Pork, boar's-flesh, and venison, were the most highly esteemed meats. The carving was performed to the sound of music, by an especial servant called the *scissor*, or *carptor*. The third course was the *bellaria*, or dessert, which consisted of uncooked fruits, such as occupy the centre of the wall before us. In addition to the fruits of the dessert great varieties of pastry were introduced, modelled in imitation of other articles of food ; showers of perfume and occasional jets d'eau contributed to the luxury of the scene, but these were extravagancies, probably confined to the most wealthy citizens of Rome. The pages of Horace, Juvenal, Petronius, Martial, Athenæus, Suetonius, Aulus Gellius, and Macrobius, afford curious detail of these entertainments, from which we may easily comprehend the enormous sums they are said to have cost. An extraordinary feast is represented, in a painting, at Pompeii, described by Mr. Donaldson. The table is set out with every requisite for a grand dinner. In the centre is a large dish containing four peacocks, their tails forming a magnificent dome. Around are lobsters, one of which holds in his claws a blue egg, a second an oyster, and another a little basket full of

grasshoppers. Four dishes of fish decorate the bottom, above which are several partridges, hares, and squirrels, each holding its head between its paws. These are surrounded by something resembling a German sausage, then a row of yolks of eggs, then a row of peaches, small melons and cherries; lastly, a row of different vegetables, and the whole seems to be covered by a green coloured sauce.

Mulsum, wine made into a syrup by the addition of honey, was handed round to the guests at the commencement of the feast. Wine was kept in large earthenware jars, called *Amphoræ*, stopped with a cork or wooden plug, covered with resin, or gypsum. These *amphoræ* were sometimes made of glass. On the outside, the jars were marked with the names of the consuls in office at the time of the vintage from which the wine was made, to indicate its age. Sometimes little tickets to this effect were suspended from the necks. They generally had two ears, and were stored up in repositories such as were found in the suburban villa (p. 19). It was customary at great feasts according to Petronius (chap. xxxiv.) for the *amphoræ* to be shown to the guests for them to read the labels before they were opened. Many of these vessels are represented in the paintings of Pompeii, and several originals from Rome and Alexandria are to be seen in the British Museum. Some of the glass cups and bowls filled with water are admirably represented. In one picture a decanter with the glass for drinking turned down over it, is in exact accordance with our modern custom. Elegant glass vases filled with fruit occur also among the paintings of the House of the Augustals, together with small earthen jars, having labels affixed.

In great houses it was not unusual for the guests after dinner to enjoy their wine in another room. After-dinner drinking, *comissatio*, or *convivium*, was equivalent to the *symposium* of the Greeks.

27. The WINTER TRICLINIUM. A large square room, corresponding to the *Thalamus*. The walls are white, with deep red dado. Ceiling coved, and with a round aperture similar to the one in *Thalamus*. On the wall opposite the door are two beautiful floating *Bacchantes*, one with thyrsus and tympanum, the other dressed in pink and blue, holding a thyrsus in her left hand, and a floating scarf with the other. They are engraved in *Mus. Bor.*, vol. ii., tav. 4, and in *Zahn.* vol. ii., pl. 13. The *Bacchante* next the door is the same as in *cubiculum 16*; her dress here is pale blue; she holds the tympanum and thyrsus; a *nebris* crosses her breast.

On the left hand wall may be seen a most charming group, exquisitely coloured, of a Faun supporting a Bacchante. The faun holds a bunch of grapes in his right hand, and with the other encircles her waist ; his drapery is red, and her delicate form is surrounded by a transparent veil, apparently of gauze. The drapery enveloping the lower part of her figure is purple, heightened with white, shoes blue. The effect of the painting of this group is perfectly fascinating, and entirely realises the treatment required for cheerful subjects. The group is engraved in Mus. Bor., vol. xiii., tav. 16, where the background is described as yellow. The paintings in this room are copied from the House of the Female Flute-player and the House of the Bacchantes. The group last described is in the original of unusually large proportions for such subjects, being three-fourths of life size.

Thus, then, we have completed the *gîro* of the Pompeian house. The ancients, although they have provided the graceful salutation for comers on their threshold in the word *SALVE*, do not afford the corresponding word *VALE* to "speed the parting guest." Their manes, probably gratified by the interest now manifested in these monuments of their habits, requirements, and enjoyments, desire us to linger within these fairy walls, and to indulge in the thoughts of those who would, ages ago, have found nothing strange and nothing amiss here, excepting the appearance of the thronging visitors, whose costume and manners could never have been anticipated. The house, as we see it, is really a house such as the excavations might reveal. We have already shown that every part has its prototype at Pompeii.

The style of decorative painting during the earliest times of the empire merits attention. It is here exhibited on a larger scale and in a much more extensive series than ever before attempted in England ; affording, in fact, the sole method by which such decorations can be fully understood. The subjects of the small central wall panels, and a few of the grotesque devices, have been often published, and are familiar to us through the medium both of prints and coloured copies ; isolated portions, however, cannot suffice to give an idea of the harmonious effect that may be produced in mural decoration, by masses of even crude colour, when conjoined in proper proportion with others equally crude.* The eye at Pompeii is never offended by a want of balance in

* These colours could not appear equally crude to the ancients on account of the necessary darkness that pervaded their apartments. See *ante*, p. 31.

arrangement ; and the system of confining the heaviest colours to the lower part of the room has been already noticed. Even copies of the same picture that come to England, on comparison, exhibit variations which destroy all feeling of confidence in their accuracy. They are for the most part so small as to conceal many important peculiarities of style, and can only serve as souvenirs. Here we see nothing on a reduced scale (except in *Thalamus*, No. 27), the paintings are not only of the same size as at Pompeii, but even the exactitude of the outlines is guaranteed to us by the fact of their having been *traced* from the originals.

The scale and finish of the patterns have to a great extent been regulated by the size of the rooms which they adorn ; and it will be seen that in the smaller rooms patterns must necessarily be more minute, and the form of the wall itself less regarded than in a larger apartment where they are viewed at a greater distance. The lightness of the architectural representations and their connection has been already mentioned. The painters seem to have delighted in representing every variety of pavilion, colonnade, balcony steps, rooms and corners, in short, all the *ins and outs* and *ups and downs* peculiar to buildings erected to form upper floors. They are, in fact, at variance with the ground stories actually remaining at Pompeii, where all columns and piers of brick and stone are comparatively massive, without any traces whatever of intermediate supports of wood or metal, such as are represented in the paintings. The *arabesque* devices which occupy so much of the wall space of Pompeii are replete with imagination and ingenious variety. There is, notwithstanding the censures of Vitruvius, which are inserted in page 69, such a playfulness and elegance in the combination of objects so unexpectedly brought together, that we tolerate incongruities, and regard the whole as a dream-like succession of images, passing easily from one to the other, without any consideration of that which has gone before. The children rising out of flowers are charming ; and the living lions, rushing through *scroll work* of the brightest hues, such as no living lions ever saw, are purely ornamental conceits. Again, the reeds for columns, with all the botanical details, of *nodes* and *internodes*, are extremely graceful ; and with their rich colour and firm appearance, notwithstanding an extreme slenderness, they should be very suggestive to our metal workers as means of support. The monsters sometimes perched upon them, in perfect illustration of the words of Vitruvius, excite our surprise, and being frequently ugly in themselves, incline us to agree with the illustrious

architect in wishing them away ; but at the same time, without such paintings before us, how impossible it would be to comprehend the passages in his book relating to such matters, and depending for their effect upon the eye alone. The beautiful devices of the *stanza nera*, cubiculum No. 1. are sufficient illustrations of the grace with which incongruities may be combined, and how in a very small apartment, where minute decorations are appropriately introduced, each portion is to be read, as it were, by itself, or, if regarded generally, to seem merely a playful arrangement of colours relieving the monotony of the wall.

Landscapes as seen in cubicula 3 and 15 are said to be peculiarly the invention of Ludius, who lived in the early period of the empire. His conceits, as described by Pliny, have something almost Chinese about them, and his chief desire seems to have been to amuse and occupy the spectators. Extensive landscape views were found in the House of the Dioscuri in the four cubicula on the extreme right, seen in plan (No. 8, on page 39). An extensive painting of a sea-port was discovered in the House of the Small Fountain (plan No. 6). Some very quaint coast scenes, with enormous gallies, are engraved as vignettes in *Pitture d'Ercolano*, vol. iii., pp. 7 and 13. An extensive scene of a crowded mole, adorned with statues and arches, with a distant town and crowded boats on the water, is engraved at page 47 of the same vol. At page 279 of the same, is a curious representation of various figures on a wet, slippery ground, as described by Pliny in the paintings of Ludius. An extensive scene of a port, with shipping, numerous statues raised on columns, houses, gardens, people in boats and angling on the shore, was found at Stabiæ ; it is engraved in vol. ii., page 295, of *Pitture d'Ercolano*. Eight small circular views of land and sea, animated by numerous figures, were also found at Stabiæ. They are engraved in the same volume at pp. 277, 281, 285, and 289, and form very important illustrations of ancient life and scenery. Curious buildings may be seen in vignettes on page 105 of same volume. A remarkable painting of a creek with four large ships filled with armed soldiers, with three rows of oars, is engraved in vol i., page 243. The gallies filled with armed troops are seen also in page 239. A curious latticed window in a landscape in page 229. These landscape views are all admirably engraved, in a faithful imitation of the masses of light and shade, and with careful attention to the smallest detail. In the Museo Borbonico, on the contrary, the style of engraving fails to render any one of the peculiarities of their

execution. Many vignette landscapes are characteristically copied in vol. ii. of Gell's *Pompeiana*, but they have not the completeness or richness of the *Pitture d'Ercolano*. Some curious illustrations of the social life of the Pompeians may be found in a series of pictures representing the ancient Forum of that city, thronged with the same variety of people that may be seen in the market places of Naples and other Italian cities, all occupied in similarly varied occupations of buying and selling, talking and idling ; they supplied Bulwer with several incidents for his description, and have been engraved in vol. iii., page 213 to 231 of *Pitture d'Ercolano*.

Notwithstanding the frequent occurrence elsewhere of ancient paintings inscribed with the names of persons they are intended to represent, scarcely any instances have been met with in the cities overwhelmed by Vesuvius. The word *ΔΙΟΥ* is written in one picture in white characters near the head of a figure. The fragment was found at Stabie ; it is engraved in vol. iii., page 231, of *Pitture d'Ercolano*. On the celebrated marble slab, monochrome drawings by Alexander of Athens ; the artist has not only inscribed his own name, but those of the five females in his composition. It represents the visit of Niobe and her daughters to Latona. This picture was found at Herculaneum, May 24, 1746. A very beautiful little mosaic was inscribed with the name of Dioscorides, of Samos, as the artist ; thus :

ΔΙΟΣΚΟΥΡΙΔΗΣ ΣΑΜΙΟΣ ΕΠΟΙΗΣΕ.

There is great diversity of opinion amongst antiquarians as to the meaning of some of the most important pictures discovered at Pompeii and Herculaneum, which might have been obviated had the names of the characters been written upon them, as we see upon the ancient Greek vases, and upon the paintings of Polygnotus, and the chest of Cypselus, described by Pausanias, and, to descend to later and very different times, the well-known Bayeux tapestry, illustrating the history of William the Conqueror. In default of inscription, the Pompeian pictures can only be interpreted by their similarity to the descriptions of other ancient paintings left us by Pausanias, Lucian, Ælian, and Philostratus. The following extract from Vitruvius, book vii., chap. 5, affords a most important view of what innovations took place in his time, showing also, that even before the time of Augustus, mural decorations were composed of extensive architectural fancies, as well as harbours, landscapes, and sea-pieces.

EXTRACT FROM VITRUVIUS.

Book vii., Chap. 5.

“In other apartments—that is, in those of Spring, Autumn, and Summer, as also in the atrium and peristylum—the ancients have established certain methods of painting. A picture is the representation of things that are, or may be, as men, buildings, ships, and other things ; of which the copy, by having the exact form and outlines of the real body, assumes the likeness. The ancients, who originally instituted this manner of decoration, at first imitated the varieties and marks of marble incrustation, then cornices, disposing between them divers silacious and miniacious coloured ornaments. They proceeded afterwards to represent edifices with columns and pediments projecting ; but in spacious places, such as exedræ, on account of the amplitude of the walls, they represented the fronts of scenes in the tragic, comic, or satyric manner ; and ambulatories, being of a great length, they ornamented with landscapes, expressing the appearance of particular places, painting harbours, promontories, sea coasts, rivers, fountains, canals, temples, groves, mountains, cattle, and shepherds ; in some places, also, large paintings of figures, representing the gods, or fabulous histories, the Trojan war, or the wanderings of Ulysses, and other subjects of a similar kind, which are conformable to the nature of things.

“But these subjects, which our forefathers copied from nature, are now, by our depraved manners, disapproved ; for monsters, rather than the resemblances of natural objects, are painted on the stucco, reeds are substituted for columns, and for the pediments, fluted harpaginetuli, with curling foliage and volutes ; also candelabra supporting the forms of little buildings, their pediments rising out of roots, with numerous volutes and tender stalks, having, contrary to reason, images sitting on them ; so also the flowers from stalks have half figures springing therefrom, with heads, some like those of men, some like those of beasts, which things neither are nor can be, nor ever were : and this new mode so prevails that those who are not judges disregard the arts—for how is it possible for reeds to support a roof—or candelabra buildings and the ornaments of pediments—or stalks, which are so slender and soft, sitting figures—or the flowers of stalks produce half images ? Yet men, being accustomed to the sight of these absurdities, do not censure, but are pleased with them, without considering whether they be proper or not ; the judgment, depraved

by habit, examines not whether they be according to propriety and the rules of decor ; for pictures should not be approved unless they be conformable to truth, even although they be well executed, they ought, therefore, to be immediately condemned unless they can bear the trial of rational examination without being disapproved.

“Thus at Tralles, when Apaturius of Alabanda had excellently well painted a scene in the little theatre, which with them is called the Ecclesiasterion, and instead of columns had placed statues and centaurs, supporting the epistylum, the circular roof of the dome, and projecting corners of the pediments, and ornamented the cornice with lions’ heads, all which have reference to the roofing and eaves of edifices ; above these, nevertheless, in the episcene, domes, porticos, semipediments, and all the various parts of buildings were again painted ; wherefore upon the appearance of this scene, when by reason of its enrichment it was found pleasing to all, and they were ready to applaud the work, Licinius, the mathematician, then advanced and said, ‘the Alabandines are sufficiently intelligent in all civil affairs, but for a trifling impropriety are deemed injudicious ; for the statues in their gymnasium are all in the attitude of pleading causes, while those in the forum are holding the discus, or in the attitude of running or playing with balls ; so that the unsuitableness of the attitudes of the figures to the purposes of the places, throws a public disgrace upon the city. Let us then take care that by the scene of Apaturius we are not deemed Alabandines, or even Abderites ; for who among you places upon the tiles of the roofs of your houses columns or pediments ? These things are placed upon the floors, not upon the tiles. If then we approve in painting what cannot be in fact, we of this city shall be like those who, on account of the same error, are deemed illiterate.’ Apaturius dared not to reply, but took down the scene and altered it so as to be consistent to truth ; after which it was approved. I, with the immortal gods, would restore Licinius to life, that he might correct this folly and fashionable disfigurement of our stucco work ; but why a false overcomes a just mode it will not be foreign to the purpose to explain.

“The ancients, with labour and application, endeavoured to make their works be approved by the excellences of art ; this is now supplied by the beauty of colours, and the use of those of the most costly kind ; and that value which was formerly given to works by the skill of the artist, is not desired since the expense of the proprietor supplies its place. Who among the ancients is known

to have used minium otherwise than sparingly and as a medicine ? But now it is everywhere laid over the whole wall ; it is the same with crysocolla, ostrum, and armenium, which, when laid, although without any art, appear very brilliant to the sight, and they are so costly, that it is usually specified in the articles of agreement that they shall be purchased by the proprietor, and not by the contractor.”

Pliny, also, who perished, it must be remembered, during the conflagration of the cities (see page 8), affords some curious testimony to the popularity of this mode of decoration, and of one particular painter, Ludius. He says, book xxxv., chapter 10—

EXTRACT FROM PLINY'S NATURAL HISTORY.

“Ludius was he who first devised to beautify the walls of a house with the pleasantest painting that is in all variety ; to wit, with the resemblance of manors, farms, and houses of pleasure in the country ; havens, vinets, flower-work in knots ; groves, woods, forests, hills, fish-pools, conduits and drains, rivers, riverets, with their banks, and people, some walking and going to and fro on foot, others sailing and rowing up and down the stream upon the water, or else riding by land to their farms, either mounted upon their mules and asses, or else in waggons and coaches ; there a man should see folk, in this place fishing and angling, in that place hawking and fowling ; some hunting here, the hare, the fox, or deer, both red and sallow ; others busy there, in harvest or vintage. In this manner of painting, a man should behold of his workmanship, fair houses, standing among marshes, into which all the ways that lead be ticklish and full of bogs ; where you should see the paths so slippery, that women as they go are afraid to let one foot afore another ; some at every step ready to slide, others bending forward with their heads, as though they carried some burdens upon their neck and shoulders, and all for fear lest, their feet sliding under them, they should catch a fall ; and a thousand more devices and pretty conceits as these, full of pleasure and delight. The same Ludius devised walls without doors, and abroad in the open air, to paint cities standing by the sea-shore : all which kind of painting pleaseth the eye exceedingly well, and is besides of little or no cost. Howbeit, neither he nor any artificers of this kind—howsoever otherwise respected—grew ever to be famous and of great name ; that felicity attained they only unto who used to paint in tables, and therefore in this regard,

venerable antiquity we have in greater admiration ; for painters in old time loved not to garnish walls for to pleasure the master only of the house, nor yet to bedeck in houses that manner that cannot stir out of the place nor shift and save themselves when fire cometh, as painted tables may that are to be removed with ease."

The reconstruction of an ancient house from the descriptions of ancient authors has been several times attempted.

Pirro Ligorio, a Neapolitan architect, erected the villa Pia, 1570, for Pope Pius V. It was built in imitation of the houses of the ancients, whose architecture he had particularly studied. Mazois, whose large work on Pompeii has formed, as it were, the basis of almost all Pompeian studies, wrote an elaborate essay on the palaces of the ancient Romans, under the title "*Le Palais de Scaurus*." In this all the descriptions of ancient authors were supposed to be comprised. His work, however, was confined to the pen ; and it is to be regretted that Mazois did not undertake an architectural reproduction, as an actual copy of one of the houses he explored whilst they were comparatively perfect, and for which he was so thoroughly qualified. Only *one* undertaking of this kind has preceded the Pompeian Court at Sydenham. It was prompted by the taste of a monarch, remarkable for his interest in the fine arts of all nations and all ages. The ex-king of Bavaria had a villa built at Aschaffenburg, which was the complete restoration of an ancient Roman house found at Pompeii. It was erected by the celebrated architect, Gärtner, and is an exact copy of the House of the Dioscuri.

The visitor to Pompeii is but too frequently disappointed at the crumbling condition of the disentombed city ; and the majority take little trouble to trace the origin of this first and unfavourable impression. They do not reflect upon the relation between different portions of the ruins, the use or particular object originally served, the custom that produced it, or the former appearance of the details in the harmony of their original arrangement, with the groups of gaily attired inhabitants giving animation to the scene. Like the greater portion of the curious who throng the Elgin Saloon of the British Museum, for the purpose of taking a peep at the mutilated fragments of the marbles contained within its walls, such visitors to Pompeii look for excellencies that do not exist, and a harmony incompatible with the actual condition of the remains ; and, discontented at finding things in opposition to their own conceptions, they depart with imperfect and even prejudiced ideas of what they really have beheld. Few arrive at Pompeii with even a general

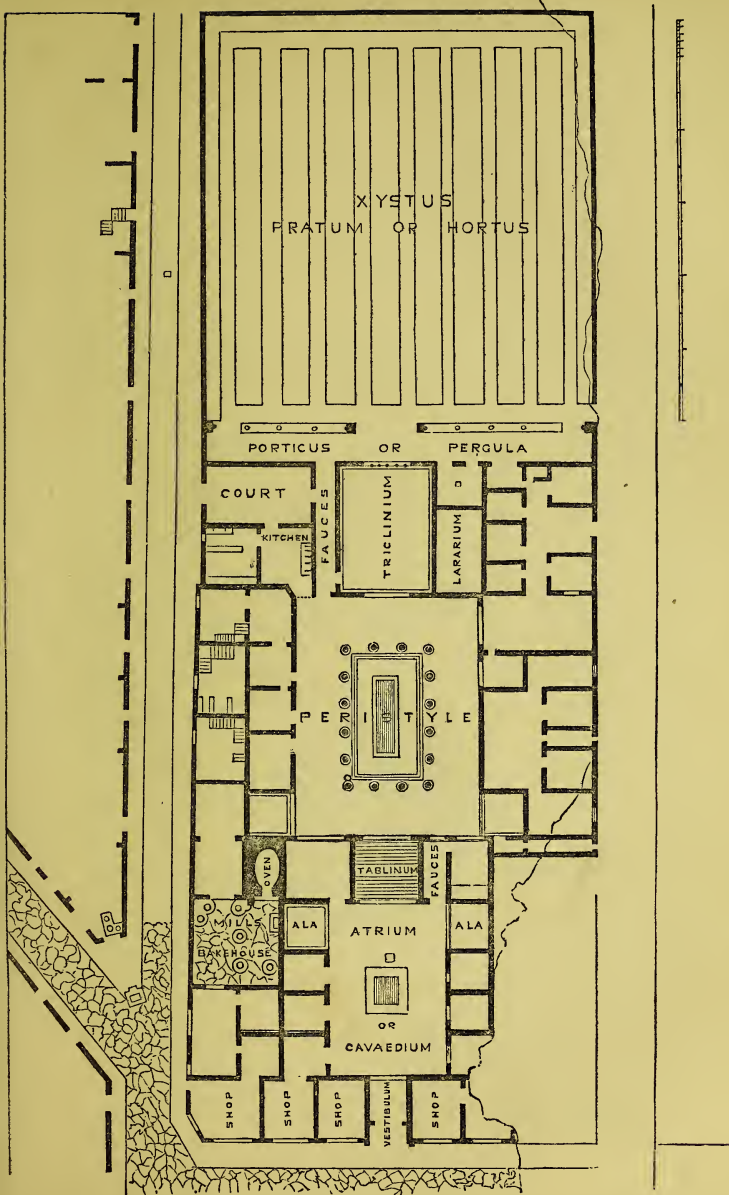
idea of the appearance of an ancient Roman house, and are thus incapable of judging of the actual importance of the crumbling remains of the buried cities.

Repeated visits, and careful and laborious investigation, are necessary for perfect comprehension of the value of the ruins, in guiding the observer towards an accurate idea of the state of the city in its prime. To the careless and the uninitiated these few scattered fragments, snatched from the very jaws of desolation, will afford but a faint reflection of the glory and the triumphs that have for ever passed away.

Such were the persevering studies of Cockerell, Digby Wyatt, Donaldson, Falkener, Gell, Hayes, Mazois, and Zahn; and to their investigations we are indebted for all the conclusions displayed in this interesting building. We behold at a glance the result of the experience of many years, and the combined exertions of our most distinguished architects, and may safely assert that no more agreeable method than that afforded by this reconstruction could be devised for making the public acquainted with the details of a Pompeian house.

NOTE.

In the Atrium are placed two handsome marble benches, such as the clients might have sat upon whilst waiting for audience with their patron. The ends, which are elaborately carved, have been copied from an original model in the Vatican Museum, and the whole has been presented to the Crystal Palace Company by the London Marble Working Company, through their secretary, Mr. Clare.



THE HOUSE OF PANSA. Discovered at Pompeii, 1811. (See page 42.)

A
HAND-BOOK

TO THE

COURTS OF MODERN SCULPTURE.

BY

MRS. JAMESON.



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MODERN SCULPTURE.

INTRODUCTION.

THE following Catalogue of the works of art assembled in the Courts of Modern Sculpture, being intended for the public at large, has been made as clear and as comprehensive as was possible within the prescribed limits of space and time. If I venture to introduce it by a few prefatory observations, it is not for the purpose of dictating to those who assume in art the right of private judgment and of deciding to their own contentment what they like, and what they do *not*,—but in the first place, to explain the sense in which I have used certain terms, which otherwise might be misunderstood, and secondly with a hope of leading the mind of the observer to certain considerations which may be suggestive of added pleasure, and a more refined and discriminating judgment ; for unless we know what to require, we cannot do justice to the artist who has sought in his own way to meet our requirements.

We will begin by a definition.

The word SCULPTURE (from *sculpo*, to carve,) signifies whatever is cut or carved into shape. We apply the word technically to all the productions of the plastic or formative arts : that is to say to all imitations of natural forms fashioned out of any solid material, whether they be modelled in clay or wax, cast in metal or gypsum, carved in wood or ivory, hewn in stone or marble. And we distinguish the productions of sculpture considered as one of the fine arts under two divisions : in the first we comprise all insulated and complete figures single or grouped. These we call in a general way STATUES ; they may be *standing*, or *seated*, or *recumbent*. In the second division, we place all figures which are partly raised on a flat plane, which we style in a general way BAS-RELIEFS. But when we would describe accurately we distinguish between—
I. BASSO-RELIEVO, *Bas-relief*, or low-relief, where the figures are

slightly projected (as in No. 20).—II. *MEZZO-RELIEVO*, half-relief, where half the figure appears as if sunk in the block, and half above it (as in No. 226).—III. *ALTO-RELIEVO*, *plein-relief*, high-relief, where the figure is almost detached from the plane behind—standing out from it, though still not wholly detached from it (as in No. 172). In the mediæval sculpture, and the modern imitations of it, we find a mixed style, in which all the three degrees of relief are used—the figures in the background being in very flat relief, those in the middle ground in half-relief, and those immediately in front in high-relief (as in No. 109).

Now it must be evident to those who use their reason in the observation of works of art that Sculpture, dealing with forms in solid material, must be very different from Painting, which describes with lines and colours on a flat surface ; that the aims of each art are distinct ; that each has its capabilities, its limits, and its laws, and that these being founded on natural laws cannot be infringed with impunity. Coleridge defined painting as “a somewhat between a thought and a thing.” Sculpture is a *thought* and a *thing*. Painting is not what it seems ; sculpture is a reality : painting produces its effects to the eye by differences and varieties of colour, by gradations of distance, by multiplied figures. Where sculpture pretends to such manifestations (as in some of the mediæval and modern bas-reliefs) it is apt to wander beyond the legitimate bounds which truth and taste have assigned to it ; and that which constitutes its essential excellence and real character is diminished in proportion as it assumes the powers, and proposes to itself the aims of painting, an art which works with different means, and has a far wider range of imitation and representation than that commanded by the art of sculpture.

I have begun by this definition of what sculpture is, and what it is not, and have dwelt a little upon the distinction, because the first principle with which the observer must start, is this :—never to confound the laws and the objects of two arts so perfectly distinct as sculpture and painting, but to consider well the kind of pleasure and the kind of representation which he shall require from each.

One of the first considerations of sculpture is the *MATERIAL*. In modern times we use the same materials which were in use in ancient times ; nor does it appear that we have improved on those mechanical processes which ensured completeness, beauty, and excellence of workmanship, though we have some scientific and

mechanical inventions which have facilitated imitation and cheapened material ; and with regard to material, we should observe that the management and capabilities of different substances are considerations of great importance ; that figures which look well in one material, do not look well in another ; that metal requires a different treatment from marble, and is fitted for purposes where marble would be misplaced.

All the specimens of sculpture here (both ancient and modern), are casts made in gypsum (plaster of Paris), and the hard, opaque plaster is so different in effect from the delicate semi-transparent marble, which under the master-hand seems actually to soften into life, that, in judging of some admired works, this difference must be taken into consideration.

SIZE is another of the external conditions of sculpture, which must be well considered. Many subjects which are extremely graceful and ornamental, of small size, become repulsive when enlarged. When a figure is rather above nature, we style it *heroic* ; when much above the natural height, it is *colossal*. If a statue be half the size of life, or less, it is called a statuette. Some of the antique colossal statues may be diminished into statuettes, retaining their grace, and even their sublimity ; but a subject originally conceived of a small size can seldom be enlarged to colossal dimensions.

The LOCALITY for which a statue is intended is also of great importance ; whether for a church, a temple, a hall, a gallery, a room, a garden ; whether for a high or a low situation. A statue which is to be placed in the open air, or to enter into an architectural composition, or to form part of a sacred monument, or an historical memorial, requires a different treatment from one which is to decorate a room in a palace. The Milo of Puget (No. 117) was placed in a bocage at Versailles ; the Nymph (No. 168) in a public garden ; the Angel (No. 67) in a church : all are calculated for height or distance. A central situation in a large space requires that the figure and attitude should display beauties in every point of view.

The management of bas-relief requires great skill, that neither the figures be too numerous nor the lights too multiplied and broken, for then we lose distinctness. Simplicity therefore is one of the necessary conditions of a fine bas-relief. In modern times, Thorwaldsen and Gibson have perfectly succeeded in the classical bas-relief treatment. No. 229 and No. 26 are examples of exquisite adaptation, in this style.

The compositions by Geefs from the life of St. Hubert (No. 109) should be compared with these, as beautiful examples of a wholly different style—the rich pictorial treatment of Gothic sculpture—in which the different degrees of relief are blended.

The foregoing remarks apply to sculpture generally, whatever be the subject or style. We will now turn to more particular criticism.

When we contemplate a work of sculpture we first require to know what it represents ; we ask what it is that the artist has intended to place before us. Sculpture is much more limited in regard to SUBJECT than painting—a consideration we must carefully keep in view ; for very frequently a work of sculpture is displeasing, not from any fault in the execution, but because it ought never to have been executed at all, because it represents that which is essentially unfitted for sculptural treatment. Tam o' Shanter and Meg Merrilies are admirable creations in their way, and well fitted for painting, but we are shocked at the idea of these figures in bronze or marble.

We should be able, in looking round these courts of modern sculpture, to designate the subject, its appropriate conception and artistic treatment.

The subject is *classical* when it is selected from the ancient mythology and poetry. Thus Cupid is a classical subject, whether treated *à l'antique* with Greek simplicity and consummate purity of taste (as No. 23), or with modern sentiment (as in No. 122). There are writers who lay it down as a principle that sculpture should be confined strictly to the imitation of Greek art and confined to the same class of subjects, regarding all others as deviations into barbarism. This is a mistake which leads to formality and conventionalism. It is the ultra-conservatism of art. When a sculptor, from native taste, chooses classical subjects for his peculiar walk, he is right to follow out the bent of his own genius, but not to restrain within the same limits the taste and genius of others. On the other hand it is equally a mistake, and a much more vulgar mistake, to imagine that anything sculpture *can* do, it *may* do.

A man whose education and habits of life have never led him to form classical associations in art or in literature, says very naturally, "I do not like your undraped gods and goddesses ; I have no sympathies with them : what are Venus and Apollo to me ? Why are we ever to be haunted with these symbols of a dead

religion? Nature is not exhausted of her beauty. Life speaks to us through a thousand aspects. Choose me out of these infinite manifestations something I can recognise as *truth*, something I can feel and understand!"

The educated man, the classical scholar, replies, "It is well;—let us have truth in art by all means, but what is *your* truth, my friend, is not mine. A *fact* taken from the accidents of common life is not a *truth* of universal import, claiming to be worked out by head and hand with years of labour, fixed before us in enduring marble—in the immutable forms of sculpture. True, the gods of Hellas have paled before a diviner light; 'the great Pan is dead.' But we have all some abstract notions of power, beauty, love, joy, song, haunting our minds and illuminating the realities of life; and if it be the especial province of sculpture to represent these in forms, where shall we find any more perfect and intelligible expression for them than the beautiful impersonations the Greeks have left us? It is not the sea-born Venus, but beauty and love,—it is not the vine-crowned Bacchus, but joy and fertility,—it is not Athena with thoughtful brows beneath her helmet, and ægis-guarded bosom, but womanhood armed in chastity and wisdom,—which stand before us; with these have we not sympathies strong, and deep, and pure? When will the enchanting myth of Psyche

‘That latest born and loveliest vision far
Of all Olympus’ faded hierarchy’—

ever grow old and out-worn to the fancy? not while we have souls to love, to suffer, to aspire! To an English farmer, a plough boy in a smock-frock, guiding his team along the furrow, conveys the idea of agriculture. To the educated fancy all over the world the same idea is conveyed, in a more universal sense, by the benign maternal Ceres, holding her wheat-sheaf. Which is the more beautiful? Half a century ago the fashion was all in favour of paganism in sculpture; now the popular feeling runs so against it that it gives rise to the most obvious absurdities. Sculptors who have seized and worked out classical ideas are afraid to give them classical names; a figure of Orpheus is 'A Violin Player;' a Cupid and Psyche become 'A Boy with a Butterfly;' Apollo, as the Shepherd, is 'A Boy at a Stile;' and instead of the 'Oread and Dryad fleet,' or Naiad of the stream, we have 'Nymphs preparing to bathe,' and these without number, in different degrees of drapery. Surely we are in a pitiful condition as to education, if such subterfuges be necessary or acceptable!"

In modern art a classical subject is not always (or rather, is very rarely) conceived and treated in a purely classical style ; far oftener the imitation of the antique manner degenerates into the cold or conventional—what the French call “*style académique*,” “*style de routine*.” On the other hand, some of our modern artists have infused into the forms of the ancient mythology a sentiment and a significance which we do not find in Greek art—not different, but deeper—as in No. 82 and No. 219). This new version of some of the lovely Greek myths, when directed by high feeling and a just taste, is capable of more variety than artists are aware of.

Opposed to classical subjects, we have in modern sculpture *sacred* subjects ; so we call all those which are suggested by the venerated Scriptures, and it is not without reason that the people delight in such. In these days we should treat religious subjects religiously ; an angel should resemble neither a nymph nor a Cupid. There is, however, no necessity, as some appear to think, that Scripture subjects should be reproduced in the early mediæval style, in the imperfect or stiff forms which belonged to a past and undeveloped state of art, interesting in many ways, not only to the antiquary but to every thinking and religious mind. The Scripture subjects are few, which allow of a figure undraped or half draped, or that display of the beautiful and the noble in the human form which is the province of sculpture. There is, indeed, the figure of Eve for the female form ; David as the Shepherd, and the Prodigal Son, for youthful beauty and pathos ; and many such will be found here. It is a pity that statues of the Mother of our Lord should be (from unhappy religious dissensions) repudiated by so many Christians, for she is a beautiful sculptural subject. There is a *Pietà* here, by Rietschel (196), which, for tenderness and religious sentiment, will strike every one, and it should be compared with the earlier treatment, as that of Michael Angelo in the Renaissance Courts, and those of more ancient date placed in the Mediæval Courts.

But beyond the limits of *classical* art and *sacred* art, modern sculpture has still a wide range. The whole range of modern poetry and history is around us to select from. Some artists and critics are of opinion, that, when a subject is chosen from a modern poem or commemorates a modern personage or a modern event, it must, nevertheless, be expressed in the classical manner, and even draped in the costume of the Greek or Roman classical times. This appears to me a mistake : for we see by many examples here that such a subject may be treated within the just limits of

sculpture, yet conceived with a feeling wholly distinct from that which we recognise in Greek art. In the following catalogue I have styled those subjects *POETICAL*—the word is not well chosen, perhaps, for what is art of any kind if not poetical?—but I could find no other word to express those creations suggested by modern associations and poetically but not classically conceived. Dante's Beatrice (No. 31), Milton's Sabrina (No. 51), Spenser's Una (No. 5), are examples of poetic subjects which are neither classical nor sacred; they belong to *romantic*, in contradistinction to *classical* art. The taste of the sculptor and his knowledge of the capabilities of his art are shown in the choice of such modern subjects as are susceptible of chaste and elegant sculptural treatment—for all are not so.

There are many subjects here which cannot be designated as *classical*, or *sacred*, or *poetical*. They do not express an idea, they rather aspire to represent in a more dramatic way, and often with the assistance of accessories, certain characters, actions, scenes; such compositions I have termed *PICTURESQUE* because they merge on the domain of painting; No. 94 and 46 are eminent examples. The taste of the present day runs in favour of picturesque and romantic subjects in sculpture, and of classical and sacred subjects treated with that picturesque sentiment (or *sentimentality*), which we owe to the Renaissance school.

Another class of subjects we may style monumental and historical; such are portrait statues, memorials of real events, sometimes treated with exact sculptural taste and simplicity, sometimes with all the pretensions of the picturesque. We have here striking examples of both, as in No. 29 and No. 92.

Strictly speaking, *modern* sculpture would comprise all that is not *antique* sculpture. But for the purposes of critical discrimination, we divide the history of sculpture into five periods:—

1. That which preceded the highest development of Greek art, comprising the Egyptian, Ninevite, and Lycian remains.

2. What we call the "*Antique*," comprehending all the sculpture of the Greeks and Romans, down to the complete subversion of the Roman empire; that is from about 700 years before Christ, to the sixth century of our era.

3. Mediæval sculpture, comprehending all those productions of the art, which date from the sixth to the twelfth century. During this time we find sculpture chiefly in alliance with architecture,

and devoted almost entirely to religious purposes. The examples which remain to us of this period we call Byzantine and Gothic : they are often curious for their significance, and interesting from their sentiment, but as far as knowledge of art, or elegance of form is concerned, they must be pronounced *crude*.

4. The period which we style the *Renaissance* (revival) comprehends all the productions of sculpture from the revival of literature and art in the fourteenth to the end of the seventeenth century. In the beginning of this time the art was struggling between a newly awakened admiration for the beautiful remains of antiquity, and an ignorance of the principles on which they were produced. There was a leaning to the picturesque and Gothic in style, redeemed by exquisite grace and elevated feeling, and often by an elaborate elegance of execution. But by degrees, as the real spirit of antique art was misapprehended, and the imitation of nature was neglected, and even contemned, the taste became more and more mistaken and depraved, and reached its utmost point of caprice and degradation in the works of Bernini and his followers, towards the close of the seventeenth century.

The observer will find in the various Courts of Architecture and Sculpture,—Assyrian, Egyptian, Greek and Roman, Byzantine, Mediæval, Renaissance—specimens of all the periods here mentioned, from the human-headed bulls of Nineveh, down to the “Nymph of Fontainebleau.”

5. Modern sculpture (to which we are limited in this Handbook), dates from the close of the seventeenth century to the present time ; but till the middle of the eighteenth century, and even later, the influence of the late Renaissance school, more or less modified by national or individual influences, reigned paramount. A style at once pompous and fantastic, that of Louis-Quatorze, pervaded the arts of Europe. In the beginning of the last century there were no schools or ateliers of sculpture but the French. The most celebrated was that of Pajou. Between 1700 and 1750 we find, in England, Rysbrach (a Fleming) and Roubilliac (a Frenchman), in possession of all the patronage of the country. In France, Pigalle, Falconnet, Lemoyne, and Slodsz, carried as far as possible what we call the “Louis Quinze” style. In Italy they had Corradini, who frittered away his undoubted talent in laborious frivolities.

Such was the state of things, when, in the middle of the last century, and within a year or two of each other, two men were born, destined, though each in a different way, to exercise an incal-

culable influence on modern sculpture. Their reception had been prepared by the critical essays of Winckelmann, the founder of a new and a purer code of taste and criticism, afterwards carried out by Lessing and Goethe. Canova was born in 1752, and Flaxman in 1755. The first, a Venetian by birth, seems to have inherited that love of genial nature which distinguished the Venetian painters: hampered by the Bernini school in which he had been educated, and awakened to the comprehension of the antique art, we find him all his life struggling under these combined—sometimes opposite—influences, but never wholly emancipated into originality or truth. It is not just to Canova, to consider his faults in the light they appear to us now; they are, in a mitigated form, the faults which belonged to his time: compared with those who have come after him, his mistakes and aberrations of taste are apparent; compared with those who preceded him (such men as Corradini, Pigalle, Lemoyne), his taste was pure and his aims were noble. Canova was as generally admired in his time as Bernini had been in the preceding age, and exercised as wide a sway. But since his death his influence has declined; and in proportion as purer and more elevated principles of art have become better understood, his tendency to the picturesque, the sentimental, and the meretricious has diminished the value of his works.

Far different has it been with our English Flaxman: he did not in his life-time rule the world of fashion nor of art; his works in marble are not numerous, for the patronage he received was in no respect commensurate with his merit; but he had early learned to understand and feel the principles of Greek sculpture, and his taste had never been vitiated by the florid inanities of the French school. His published outline compositions from the works of Homer, Æschylus, and Dante, being spread all over Europe, and more especially in Germany, had a lasting effect in forming a new generation of artists.

Thorwaldsen was the next great name: arriving at Rome, an obscure young man, twenty years younger than Canova, and at a time when the great Italian artist had reached the highest pinnacle of his celebrity, he was never misled by his example, nor subjugated by his influence; his was an entirely different organisation; his taste was purer; he held himself apart, not emulating Canova, but openly, and with a quiet power contending with him for the prize of excellence. It was remarked that whatever statue or group, *à l'antique*, proceeded from the studio of Canova,

Thorwaldsen soon after produced *his* version of the same subject, in a spirit altogether different, as if in defiance ; we can compare here the Venus of Canova (No. 131) and the Venus of Thorwaldsen (No. 217) ; and it will be instructive to do so, to mark how the divinity of the latter transcends the fine lady graces of the former. The rival groups of "The Graces" should also be compared. Some of the pupils of Canova have avoided his defects (affectation and prettiness), and carried his distinctive excellencies (beauty of workmanship and classical elegance), far higher than he ever did, but no artist formed in the school of Thorwaldsen has ever surpassed or equalled him in the inventive poetry of his art : he excelled particularly in bas-relief, in which no modern sculptor but Gibson can be compared with him ; there are many beautiful examples from both in this collection.

In looking over the Courts of Modern Sculpture, we cannot but be struck by some national characteristics. In the English school of art, with some brilliant exceptions, the general faults are negative,—a want of largeness of style, a poverty of invention, a want of fire and vigour in conception, and of elegance in execution. In the best works there is a purity and depth of feeling, united to great elegance of execution, of which we have reason to be proud.

In the French school we are struck by the presence of all those merits in which we are most deficient, but there is a tendency to the capricious, the sensual, the meretricious, from which our own sculpture is wholly free. I remember in the Great Exhibition of 1851, being struck, as all were struck, by the wonderful elegance, fancy, and invention displayed in the French sculpture, including the ornamental bronzes—by the careful design and finished execution of the most minute, as well as the larger objects. But we were also struck by the predominance of the voluptuous and the ferocious sentiment in some of their finest designs—the humane feelings, the moral sympathies, outraged on every hand. The appetite for sensation is as obvious in French art, as in their drama and literature ; all react on each other.

In the German school we are struck by power and poetical feeling, and by a largeness of style, but also frequently by exaggeration and the want of grace and repose.

In Germany there are two schools of art of great celebrity. The Berlin school, at the head of which is Rauch, has taken a direction towards natural and individual character, excelling in busts, portrait-

statues, and what I have called the monumental and historical style, though not confined to these. The Munich school, which owns Schwanthaler as its chief, aims more at ideal representation and mythologic and poetic subjects.

In the best Italian examples there is much fire and poetry of conception and delicacy in the treatment; the faults most predominant in the Florentine and Roman schools are feebleness and mannerism. It will be remarked that the Milan sculptors, who rank high in point of originality and talent, have taken a decided turn to the romantic and picturesque style of art.

In the English collection we have to regret the absence of any works of Flaxman, Chantrey, Banks, Foley, and some others. Among the French sculptors, we miss Barye and Henri de Triqueti. Among the Italian names we do not find that of Tenerani. But we trust to see all these represented here in due time.

It has been necessary to make some critical remarks: they have been made reluctantly, but most conscientiously. It was the request of the Directors that this Catalogue should serve as a guide in some respects to the public taste. Therefore it is that the few criticisms which have been made, apply to the works of sculptors of eminent talent and established fame—for only criticism illustrated by such examples can be just, merciful, or useful—and it is ventured here with a deep feeling of responsibility, and of the true interests of art and artists. In none of the fine arts does such an amount of ignorance prevail as in sculpture. It is a universal complaint with sculptors, that they are forced to deviate from their own convictions of the true and the beautiful, to please the unrefined taste of patrons. Let those who wish to learn, come here: such materials for comparison and delightful contemplation were never before brought together to educate the mind and the eye of the public.

Several works of Sculpture have arrived too late for insertion in this edition: others only just in time to be named, but not described or illustrated. All these will hereafter be noticed at length.

NOTICE.

THE works of each sculptor will generally be found grouped together, as nearly as has been possible.

The principal works of Gibson, and of those artists of the English school who have studied or resided at Rome, including Wyatt, Macdonald, Crawford, Spence, and Theed, will be found arranged round the western end of the Great Central Transept.

The works of Canova and of some deceased French sculptors, such as Allegrain, Julien, Houdon, and Puget, are placed round the eastern end of the Great Transept.

The works of Bacon, Baily, and Lough, are placed at the south end of the Nave. In this part of the Nave, and nearer the Great Transept, are placed various works of the English and German schools: the English, on the east or garden-side; the German, on the west, or road-side.

On the right of the Great Transept, as we enter from the west, is the court of German and English Sculpture, where, besides the colossal Franconia, and the head of Bavaria, will be found a collection of Bas-reliefs by Thorwaldsen, Schwanthaler, Gibson, &c.

Opposite to this court, on the Garden-side, is the Court of Italian and French Sculpture, including the works of Monti, Rosetti, Dantan, Fraikin, Pradier, &c.

NOTE.

The Modern Sculptures are numbered with black figures.

The Busts in the Portrait Gallery with red figures:

The Sculptures in the Greek and Roman Courts with blue figures:

ENGLISH SCULPTURE.

* * *The names of the artists are arranged alphabetically.*

JOHN BACON was born in Southwark, 1740, of poor parents. He was apprenticed to a potter, and learned to model in clay, birds and beasts, and little figures, such as used to be sold for ornaments and playthings. From this humble occupation he rose by genius and industry to eminence and to riches. He received, in 1769, the First Prize for sculpture, and produced the next year a statue of Mars, carefully modelled and correct; and being the best thing which had been produced by a native English artist, it gained him great celebrity. But Bacon was not by nature or education formed to succeed in the classical or ideal. His portrait statues are far superior, particularly those of Dr. Johnson, and Howard the Philanthropist, now in St. Paul's. Bacon was patronised by George III. Besides being an eminent sculptor, he was an eloquent Methodist preacher. He died in 1799.

1. WILLIAM PITT, "THE GREAT LORD CHATHAM."

Statue. Above life size.

The monument to Lord Chatham, in Westminster Abbey, "represents him in the attitude of an orator, extending the sway of Britannia, by means of Prudence and Fortitude, over Earth and Ocean." The figure of Chatham is really fine, and the compliment which Cowper paid to it

"Bacon there
Gives Chatham's eloquence to marble lips"

not wholly misplaced or undeserved. The great statesman and orator seems in the act of addressing the House of Lords: the allegorical ladies who form part of the monument, and spoil it by affectation and mannerism, are here omitted. This is not a cast from the marble, but the original model from which the marble was worked, which adds to its value. Monumental statue, in the picturesque style.

2. DR. JOHNSON. *Statue.* Heroic size.

The original model for his monument in St. Paul's. Portrait statue; classically treated.

2*. THE ELEMENTS. *Four oval bas-reliefs.*

A. Earth. B. Air. C. Fire. D. Water. In a florid ornamental style.

EDWARD HODGES BAILY, R.A., F.R.S. An artist of distinguished genius and merited celebrity. He was born at Bristol in 1788. He studied under Flaxman, and has much of his fine taste and manner both in ideal and monumental sculpture. One of his best known works is the "Eve contemplating herself in a Fountain," of which there are many copies and repetitions.

3. A NYMPH PREPARING TO BATHE. *Statue.* Life size.

She is leaning, half undraped, against the trunk of a tree; a wreath of flowers, which she has just taken from her hair, hangs over her right arm; in the left hand she holds her loosened girdle. Classical, in a fine large style of treatment.

4. THE TIRED HUNTER. *Statue.* Life size.

Leaning in an easy attitude of repose against the trunk of a tree, and looking down at his dog resting at his feet; a hunting-horn is on the left. The head has the air of a portrait. Classically and finely treated. These two companion statues were executed in marble for Joseph Neeld, Esq., M.P., and gained a medal in the Great Exhibition of 1851.

3 A. SLEEPING NYMPH. *Statue.* Life size.

Executed in marble for Lord Monteaagle.

3 B. THE GRACES. *Group.* Life size.

Seated figures; an original version of the subject. See No. 125.

3 C. APOLLO DISCHARGING HIS BOW. *Statue.*

An early work of the artist.

4 A. MATERNAL AFFECTION. *Group.* Life size.

Executed in marble for Joseph Neeld, Esq.

4 B. EVE. *Statue.* Life size.

Gazing at herself in the fountain. The original marble is in the Philosophic Institute at Bristol.

4 c. EVE LISTENING. *Statue.* Life size.

Executed in marble for Joseph Neeld, Esq., M.P.

JOHN BELL, born at Yarmouth, in Norfolk, studied in the Royal Academy, but never in Italy, nor under any master. Bell has distinguished himself by his models for art-manufacture, and his designs for industrial and ornamental art. By him are four of the Colossal Statues on the Terrace. That of CALIFORNIA being particularly fine and animated. All the works of this sculptor display great talent, with a leaning to the ornamental and picturesque in style.

5. UNA AND THE LION. *Group.* Small life size.

The Una of Spenser's "Faerie Queene," is the personification of Truth: she is accompanied and guarded by the lion, the symbol of generous Force or Strength. The antique conception of Truth is always unveiled (for the same reason that the Graces are unveiled), and here she bears the lily, symbol of purity. It has been rather ignorantly objected to this beautiful composition, that Spenser's Una is mounted on a white ass, the emblem of humility, and that the lion attends upon her; but the ass is not a statuesque subject, and the artist has shown equal taste and wisdom in generalising the idea, and treating it with abstract fitness and grace. A criticism more reasonable points to the dove and the garland on the lion's back, superfluous as accessories, and breaking the unity and simplicity of the lines. Small copies of this beautiful group in Parian, have rendered it familiar and popular. Poetical style, blending the sculptural and picturesque.

5 A. DOROTHEA. *Statue.* Life size.

She is seated by a fountain, in the disguise of a page. The subject is from Don Quixote. The original marble is in the possession of the Marquess of Lansdowne.

6. THE EAGLE SLAYER. *Statue.* Larger than life.

A hunter aims an arrow at an eagle in its flight: he bends his bow, looking upwards. The lamb, which has been torn from the flock, lies at his feet. As a display of form, energetic and animated. Cast in bronze, and exhibited in 1851.

6 A. JANE SHORE. *Statue.* Life size.6 B. THE MAID OF SARAGOSSA. *Statue.* Life size.

7. ANDROMEDA. *Statue.* Life size.

For the story of Andromeda, see No. 47. The original statue, which was exhibited in bronze in the Great Exhibition of 1851, belongs to her Majesty, and adorns a fountain at Osborne. Classical style.

8. THE INFANT HERCULES. *Statue.* Life size.

In the act of strangling the serpent which had attacked him in his cradle.

8 A. THE BROTHER AND SISTER. *Group.*

9. SHAKESPEARE.

Standing figure, in an easy attitude ; indicating repose and reflection. A monumental-portrait statue.

JOSEPH BONOMI. The only pupil of Nollekens. He is of English birth, though of Italian parentage. Studied in the Royal Academy ; afterwards went to Rome, and being seized with an enthusiasm for Egyptian antiquities, betook himself to Egypt, and spent eleven or twelve years among the ruins of Thebes. His intimate acquaintance with Egyptian art has been turned to account in the Egyptian Courts, where most of the sculpture and modelling has been executed under his direction, and in great part by his own hand. In the Portrait Gallery are two busts modelled by Bonomi ; those of Northcote, the painter, and Prince Hoare.

JAMES CRAWFORD, an American sculptor of distinguished merit and reputation, now settled at Rome ; he was born at New York in 1814. His love of art induced him at an early age to place himself under the tuition of a carver in wood ; in 1834 he went to Italy and studied in the atelier of Thorwaldsen ; and in 1839 produced the first statue which introduced him to notice, the Orpheus. He has now a deserved celebrity in his own country ; his works are charming for elegance of conception and finished execution. I should say from what I remember of his works at Rome, that the productions exhibited here hardly do justice to his genius and reputation.

10. FLORA. *Statue.* Life size.

There is a great deal of careful and elegant workmanship in this statue ; but as a sculptural conception it is open to criticism on several grounds. The attempt to represent the figure unsustained is not happy, for the drapery has the appearance of being stuck against

something, we know not what; and the perpetual repetition of the semicircular sail-like folds is rather monotonous. The rapidity of movement, and the action of the air, which is supposed to produce this effect, would have also deranged the hair, which should float back. The face is too grave for Flora, and does not harmonise with the sentiment of the figure; and finally the flowers, though beautifully executed, are too heavy, and as accessories, too much a feature in the whole. It is a classical subject, treated rather too much in the Bernini style.

11. THE DANCERS. *Companion Statues.* Life size.

- A. A little girl, dancing; she holds up her drapery with both hands, with a simple childish action, while she trips lightly forward. B. A little boy standing with a tambourine, which he has just broken. These two figures form a pair, and should not be disunited; they are in very pretty contrast, as expressing gay and sorrowful childhood. Picturesque style.

12. SMALL MODEL of a monument proposed to be erected to Washington, in the city which bears his name.

12*. VENUS. *Statue.* Life size.

- A Dove at her feet; an amateur production presented by the artist, W. Fielder, Esq.
-

JOHN GIBSON, R.A. If we consider the length of time he has been before the public, and the number and beauty of his works, Gibson may now take rank as the first of our English sculptors. He was born at Conway, in North Wales, in 1791, the son of a landscape gardener. At a very early age he showed a disposition to imitative art, in which he was encouraged by an intelligent mother. When the family, in poor circumstances, removed to Liverpool, the boy was constantly observing and studying the prints in the shop windows, and then trying at home to imitate or reproduce what he admired. He was first bound apprentice to a cabinet maker (where he learned to carve in wood), then to an ornamental worker in marble, where he learned to model and use the chisel. He found an early friend and patron in Roscoe, the historian, by whose advice he was led to study such remains of Greek art as he could find in engravings or copies. At length his friends in Liverpool, struck by his talents, and interested by his amiable and modest character, entered into a subscription to send him to Rome. Furnished with a sum of money sufficient to maintain him for two years, and a letter to Canova, he set off for Rome in 1817. Canova received him with great kindness, assisted him generously; and

after studying with him for three or four years, Gibson set up for himself in 1821. From that time the history of his life would be the enumeration of his works. He has constantly resided in Rome, where he has never been without employment. His first patron was the Duke of Devonshire, for whom he executed a group of Mars and Cupid; and his second, Sir George Beaumont, for whom he executed Psyche and the Zephyrs. Many of his beautiful works will be found here, and the remarks which will be made on them in due order, will assist the observer to an appreciation of his genius. A very noble and just tribute to this great artist, may be found in the dedication to Bulwer's "*Zanoni*." We may refer to it for the character of the man as well as the sculptor—the man whose noble ambition has never been depraved by the appetite for wealth or the appetite for praise;—the sculptor whose love of Grecian art has never betrayed him into servility or plagiarism. For a bust of Gibson, see *Gallery of Portraits*, 400.

13. VENUS VINCITRICE. *Statue*. Life size.

This is a version of the Greek subject. She holds the apple. (See No. 132, and No. 217.)

14. FLORA. *Statue*. Small life size.

Half-draped, crowned with roses, and stepping forward with a rose in her hand. Classical.

15. CUPID DISGUISED AS A SHEPHERD-BOY. *Statue*.
Life size.

Charming for its elegance, archness, and simplicity. The original marble was executed for the hereditary Grand Duke of Russia; again for the late Sir Robert Peel; and it has since been repeated by the artist at least seven times. Classical, with a touch of modern sentiment.

16. A WOUNDED AMAZON. *Statue*. Larger than life.

The Amazons were a race of warlike women, who are said to have lived in the neighbourhood of Mount Caucasus in Asia Minor, and admitted no men into their society; when threatened or oppressed, they defended themselves valiantly, and even invaded in their turn the nations around them, and were often victorious. They were governed by a queen, and founded some of the most famous cities of Asia Minor; among others, Smyrna and Ephesus. The Amazons figure conspicuously in Greek poetry and art. They are always represented with the Phrygian bonnet, proper to the inhabitants of Asia Minor, and the short tunic. There is a beautiful antique statue of a wounded and dying Amazon in the collection of Lord Lansdowne. This before us is a different version—the wound is not mortal. The idea of the attitude was taken from nature.

There is an Amazon in the Court of Greek Sculpture, which the observer will do well to compare with this. Classical style, with great originality, simplicity, and beauty in the conception.

17. NARCISSUS. *Statue.* Small life size.

The beautiful Thespian youth, who fell in love with the reflection of his own form in a fountain, fancying it the nymph of the stream. He is here represented as seated, and bending over the liquid mirror in contemplation of himself. Classical.

18. AURORA. *Statue.* Life size.

Eos, the Goddess of the Dawn, is here represented as the Dispenser of Dew, winged, as is usual in Greek art, and crowned with the morning star; she bears a vase in her right hand, and another vase is gracefully sustained by the left, and thus she steps forward as just risen from the waves which are at her feet. The original marble was executed for Mr. Henry Sandbach, who married a grand-daughter of Roscoe.

19. VENUS AND CUPID. *Group.* Life size.

Venus is half kneeling on the ground; Love, standing, fondly caresses his mother. Classical.

20. THE HUNTER. *Statue.* Life size.

This fine statue represents a young Greek hunter restraining his dog in a leash. The original marble, executed for the Earl of Yarborough, was in the Great Exhibition of 1851. Nude figure; classical style.

“So stands the youthful hunter, marble life;
In classic beauty true and true to nature:
He like the conqueror of the Python looks
Beyond himself, on to his victory,
Not won, like the bright god's, but yet to come,
And to his eye approaching. At his feet
See, eager for the chase with muscle strained
Against the arm that curbs him, the keen hound
In sight of prey, arrested as he springs!”

MRS. HENRY SANDBACH.

21. PSYCHE BORNE BY THE ZEPHYRS. *Group.*

When young Psyche was exposed on a mountain to be devoured, as she supposed, by some evil demon, the Zephyrs, by command of Cupid, lift her up and bear her from the precipice, down into the Valley of Bliss; she, with a soft, innocent, half childish fear, trusts herself to their sustaining arms. This beautiful airy group was an early work of the artist, and the first that brought him into notice; it was modelled in the year 1821, and first executed in marble for Sir George Beaumont; it has since been repeated for the Hereditary Grand Duke of Russia, and Prince Torlonia, the Roman banker. Classical subject; poetical and original in treatment.

22. HYLAS AND THE NYMPHS. *Group. Life size.*

Hylas was a beautiful youth, who being sent by Hercules to fetch water from a fountain, so attracted the admiration of the Naiads (the nymphs of the stream), that they seized him, drew him down to the depths below, and he was never seen more. The original marble is in the Vernon Gallery. Classical style.

23. CUPID WITH A BUTTERFLY. *Statue. Life size.*

Cupid standing, holds a butterfly in one hand, and is in act to draw an arrow from his quiver, with which to transfix it. This subject may have been suggested by the myth of Psyche, whose emblem was the butterfly; but the statue properly represents Eros—divine love, and the butterfly is here the spirit, the human soul. The original marble was executed for Lord Selsea, and duplicates are in possession of Mr. Richard Yates and Mr. Holford. The artist himself considers this eminently beautiful statue as his finest work. Classical style, recalling the purest antique in the easy grace of the attitude, and the exquisite modelling of the forms.

24. CUPID AND PSYCHE. *Bas-relief.*

Psyche, reclining on a couch, while Cupid seated at her side, sustains her in a tender attitude. He is supposed to be unseen by her, and from the soft melancholy in her face, she appears to complain that he will not reveal himself. The original marble was executed for the Queen. Classical style.

25. VENUS AND CUPID. *Bas-relief.*

The mother-goddess is seated, and Love, climbing on her knee, is caressing her. Classical style.

26. THE HOURS LEAD FORTH THE HORSES OF THE SUN. *Bas-relief.*

According to the beautiful Greek myth, the Hours (Horæ) were three sisters, Olympian divinities, daughters and ministers of Zeus; they presided over the seasons; it was their duty to guard the gates of Olympus, and to harness the divine horses to the chariot of Helios, (the sun) and to attend him in his course. This elegant group, which seems to float through æther, was executed in marble for Lord Fitzwilliam. Classical style.

27. PHAETON. *Bas-relief.* (The companion to the above).

Phaeton, the son of Helios (Phæbus or Apollo) was so presumptuous as to request his father to allow him to drive the Chariot of the Sun across the heavens for one day. The god, having bound himself by an oath, was obliged to yield. The youth, too weak to guide the celestial coursers, had nearly set the earth on fire, when Zeus struck him down with his thunderbolt, and he fell from the skies into the river Eridanus. The story, told at full length by Ovid,

has always been considered symbolical of rash ambition, and is a frequent subject of art.

“Meanwhile the restless horses neighed aloud,
Breathing out fire and pawing where they stood,
They spring together out, and swiftly bear
Th’ amazed youth, through clouds and yielding air.
With winged speed outstrip the eastern wind,
And leave the breezes of the morn behind.”

28. JOCASTA AND HER SONS. *Bas-relief*.

Eteocles, the son of Œdipus, having obtained possession of the throne of Thebes, deprived his brother Polynices of his just share of the kingdom, who, thereupon, fled, and, obtaining assistance from Argos, came up against Thebes with a large army. Jocasta, the mother of the two princes, with great difficulty obtained a truce and a meeting, and tried to reconcile her sons, but, from the violent and vengeful nature of Eteocles, failed in her endeavours. The two brothers afterwards slew each other in single combat. The scene which is taken from Euripides, is represented with true classical grace and simplicity.

29. WILLIAM HUSKISSON. *Statue*. Life size.

This statue of the great and lamented statesman who first opened the way to “free trade,” was executed by Gibson, in 1847, and presented to the city of Liverpool, in bronze, and to the London Royal Exchange, in marble, by Mrs. Huskisson, the widow of the statesman. A portrait statue, in the classical style.

30. GRAZIA. (THE ROMAN MODEL, A CAPUAN GIRL). *Bust*.

This is the head of an Italian woman, a native of Capua, whose extraordinary and peculiar style of beauty, rendered her for many years a favourite model for the artists at Rome, particularly in those subjects which required a proud and stern expression; the features have all that regularity and ideal grandeur which we see in the Roman goddesses. The neck and shoulders are not in harmony with the head, and appear to belong to another woman of a different character.

JOHN HANCOCK was born at Fulham; he has pursued his art in London, has never visited Italy, and has studied under no master. His productions are distinguished by grace and originality of treatment.

31. BEATRICE. *Statue*. Small life size.

Beatrice Portinari, daughter of a noble Florentine, the young girl with whom Dante was in love in his early youth, and whom he has immortalised in his great poem, by making her the personification

of beauty, wisdom, and piety, and the presiding genius who at length conducts him to Paradise. The conception of the figure as she stands now before us, is taken from a passage in the *Purgatorio*, (canto xxx.) ; Dante meets on the other side of Lethe, an allegorical procession representing the triumph of Faith, closed by the appearance of Beatrice ; he throws himself on his knees before her in tears and trembling ; she reveals herself to him, reproving him gently for his past errors. Her speech begins with the line happily chosen as the inscription on the pedestal,—

“*Guardami ben ; io son, io son, Beatrice !*”

Look on me well ; I am—I am Beatrice !

But the sculptor has with a true feeling and judgment in his art, *generalised* the idea ; so that this statue does not so much represent a particular moment or action, as it expresses a conception of character. The original model was in the Great Exhibition of 1851, and has since been executed in marble for Miss Burdett Coutts.

Two small *bas-reliefs*—the first representing—

32. CHRIST'S ENTRY INTO JERUSALEM.

The second—

33. THE PROCESSION TO CALVARY.

Exhibited in 1849, and executed in bronze for the Art Union of London.

T. E. JONES.

33*. CHILDREN WITH A PONY AND A HOUND. *Small Group.*

JOHN LAWLOR, born in Dublin, and studied under Smith, an Irish sculptor of some reputation. He has never been in Italy, and carries on his profession in London.

34. THE EMIGRANT. *Statue.* Small life size.

A young girl, leaning against part of a mast, with rope and pulley, (which express the ship) seems to gaze with a melancholy air towards the receding shore. This figure, which belongs to the romantic style of sculpture, will speak home to many hearts at this time.

35. TWO BOYS WRESTLING. *Group.*

The two boys are contending for a bird caught in a snare and lying at their feet ; the sentiment appears to be, that one boy wishes to set the bird free, and the other to keep it or kill it, which is discriminated by the expression in the two faces. Picturesque treatment.

36. A BATHING NYMPH. *Statue.* Small life size.

She is seated, undraped, on the edge of a fountain. The model of this elegant figure gained a prize medal in the Great Exhibition of 1851 ; but it remains in the artist's studio, and has not yet been executed in marble. Classical style.

JAMES LEGREW, born at Caterham, in Surrey ; a pupil of Sir Francis Chantrey.

37. SAMSON. *Colossal Statue.*

He stands, in the act of bursting his bonds. This statue is intended as a model of the athletic form in violent exertion. It is a fault that while the size and proportions suppose height and distance, the attitude is so contrived as almost to prevent the head and features from being seen. Exhibited in 1843. Sacred subject, treated in the classical heroic style.

38. MUSIDORA. *Statue.* Life size.

Preparing to bathe, she looks up alarmed and listening. The subject is from a well-known passage in "Thomson's Seasons." Exhibited in 1850.

39. MURDER OF THE INNOCENTS. *Group.* Life size.

The story is expressed here very simply by a single group : a mother holding her dead child and looking up, as appealing to heaven. The conception is pathetic, but there is nothing to identify the especial story. Exhibited in 1851. Sacred subject.

J. G. LOUGH, born at Greenhead, in Northumberland, began by studying from the Elgin marbles ; then went to Italy in 1843, where he remained for four years, but has not studied under any master.

40. MILO. *Colossal Statue.*

Milo (or Milon) of Crotona, was a wrestler, celebrated for his gigantic form and great bodily strength, and not less for his tragical death. He had been six times crowned as conqueror in the Olympic, and as many times in the Pythian games ; and on one occasion had carried off a bull upon his shoulders. On a certain occasion, passing through a forest, he saw a tree which had been partially split by the wood-cutters, and attempting to rend it farther with his fist, it closed upon his hand ; and thus caught, and unable either to escape or defend himself, he was held fast until devoured by the wolves. This is a subject often repeated in sculpture, as it gives an opportunity of displaying the figure fixed in position, yet in violent muscular action ; but it is painful in sentiment, because of the

hopelessness of the struggle. The original marble was executed for the late Duke of Wellington. See (No. 101) another conception of the same subject by Falconnet, where Milo has been thrown to the earth and is attacked by a lion. Another famous Milo (No. 117) is the statue by Puget, in the Louvre. But the conception by Lough is far superior in statuesque simplicity and truth.

41. SATAN. *Colossal Statue*. Seated.

If the wings were taken from this statue, the bulky form would convey the idea of a Hercules in repose, or a Milo of Crotona. Milton's Satan, though fallen, is still an angel, "nothing less than the arch-angel ruined." His might is not corporeal, but spiritual. It is the union of amazing intellect and beauty and ethereal grace, with ambition, cunning, hatred, envy and despair, which make him such a poetical creation, and therefore a fit subject for art. This statue, though displaying the artist's knowledge of form, cannot be said to be *poetically* treated.

42. ARIEL. *Statue*. Small life size.

The marble is in the possession of the Duke of Sutherland.

43. TITANIA. *Statue*. Small life size.

44. PUCK. *Statue*.

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These two form part of a series of figures from Shakspeare, in the picturesque style. Executed in marble for Sir Matthew White Ridley, Bart.

44.* DAVID. *Statue*. Life size.

Modelled in 1829. The original marble is in the possession of Earl Grey, at Howick.

45. APOTHEOSIS OF SHAKSPEARE. *Bas-relief*.

Intended for a frieze to ornament a gallery in which are placed several statues taken from Shakspeare's works. The centre represents Shakspeare glorified. On the right the drama of Macbeth is represented by a succession of groups, 1. the three witches meet Macbeth and Banquo; 2. Macbeth after the commission of the murder; 3. Lady Macbeth walking in her sleep; 4. Birnam Wood removed to Dunsinane; 5. Death of Macbeth. Macduff crowned by victory; 6. the three witches and Hecate. On the left the play of the Tempest is represented by a succession of groups,—1. Caliban; Ariel; 2. Prospero; Miranda asleep; 3. the shipwrecked mariners; 4. the sleeping King, with the conspirators and Gonsalez; 5. Ferdinand and Miranda, with Prospero; 6. the Masque of Ceres and Iris. Picturesque style. Executed for Sir Matthew White Ridley, Bart.

46. THE MOURNERS. *Group*. Life size.

A dead warrior lying on the earth is mourned over by a desolate female figure. His horse stands by with head drooping. Picturesque style.

LAURENCE MACDONALD, a Scotchman by birth, has long been settled at Rome, and has attained to great eminence in his profession; he is particularly celebrated for his busts, of which there are many fine examples in the Portrait Gallery here.

47. ANDROMEDA. *Statue*. Life size.

She was the daughter of Cepheus, King of Ethiopia; her mother Cassiope boasted that her beauty surpassed that of the Nereids, for which contempt the Nereids, offended, prevailed on Poseidon (Neptune) to send an inundation, and a sea-monster, to ravage the country. The oracle, having been consulted, replied, that these calamities should cease if Andromeda were delivered to the monster, and Cepheus was obliged to yield to the wishes of his people. She was accordingly chained to a rock on the shore, and would have been devoured if Perseus had not rescued her. Mounted on his winged horse he slew the sea monster, and afterwards claimed Andromeda for his bride. The scene of this story is by some authors placed near Joppa, on the coast of Phœnicia; it was a favourite theme with the Greek poets and artists; and as it gives the opportunity of displaying the undraped female form in many varieties of attitude, with the association of a well-known pathetic story, it has often been repeated in modern times. This is a felicitous version. The original marble was executed for the Marquess of Abercorn. Classical style.

48. ULYSSES. *Statue*. Heroic size.

Ulysses recognised by his dog Argus. The King of Ithaca, so distinguished by his wisdom and exploits in the Trojan war, was condemned, by the enmity of Venus, to many years of trials and wandering before he reached his native shore; and his adventures form the subject of Homer's second great poem, the *Odyssey*. It is there related that Ulysses, on returning to Ithaca, in the disguise of a beggar, passed unheeded and unknown to all except his old and faithful dog Argus:—

“He knew his lord, he knew and strove to meet;
Soft pity touched the mighty master's soul,
Adown his cheek a tear unbidden stole,
Stole unperceived.”—*Odyssey*, B. xvii.

This is a very fine statue, in the classical style, remarkable for dignity and pathos, and for a far deeper sentiment in the features than is usual in genuine Greek art; this is owing, perhaps, to Macdonald's experience in rendering countenance. The original marble was executed for Sir Arthur Brooke.

WILLIAM CALDER MARSHALL, R.A., and A.R.S.A., was born at Edinburgh; he studied his art under Chantrey and Baily, was at Rome in 1836-7-8, and has since pursued his art in London with deserved and increasing celebrity. He has produced many works remarkable for poetical grace and purity of feeling. He is one of the three sculptors employed in the House of Lords, for which he has executed the statues of the two Chancellors, Lord Clarendon and Lord Somers; also the statue of Sir Robert Peel, in bronze, for Manchester.

49. THE FIRST WHISPER OF LOVE. *Group.* Life size.

This is *perhaps* intended for Cupid and the nymph Eucharis. He hides his bow behind him with the right hand, while with the left he removes her tresses, and she bends down, half yielding, half fearful, to listen to his whispered tones. Classical, with something of modern sentiment in the conception.

50. A DANCING GIRL. *Statue.* Small life size.

The figure is represented in repose, and is particularly graceful and easy; she holds a tambourine in the left hand, and in the right hand, which rests on the stem of a tree, she holds a garland. This statue should be compared with Canova's conception of the same subject, No. 137. With equal elegance, the one before us has far more of nature, simplicity, and quietude. She is resting, while Canova's dancer is only pausing. This statue was executed in marble, for the London Art Union, and exhibited in 1848. It has been reproduced, of a small size, in Parian, and forms an exquisite ornamental statuette. Classical style.

51. SABRINA. *Statue.* Small life size.

The subject is from Milton's "Comus." Sabrina (the nymph of the river Severn), is seated, listening to the invocation of the Attendant Spirit :—

" Sabrina fair,
Listen where thou art sitting
Under the glassy, cool, translucent wave,
In twisted braids of lilies knitting
The loose train of thy amber-dropping hair :
Listen for dear honour's sake,
Goddess of the silver lake ;
Listen, and save !"

This charming figure, beautiful in itself, and beautiful from its association with one of the greatest of our poets, has become extremely popular from the small copies in Parian which have found their way even to the antipodes. I am almost ashamed to add that the original marble still remains in the studio of the sculptor. Poetical style.

52. ZEPHYR AND AURORA. *Group*. Life size.

Zephyr leading forth Aurora (Eos, or the Dawn,) half sustains her with his circling arm, while the goddess, crowned with the morning star, and holding flowers in her hand, seems in the act of descending from the skies. A very beautiful and poetical composition. Classical style, verging on the picturesque.

53. THE POET CHAUCER. *Statue*. Life size. Standing.

Geoffrey Chaucer, the author of the Canterbury Tales, lived in the time of Edward III., and died in 1400. He is here represented in the dress of his time, holding a pen and book, and inkhorn. (See the Gallery of Portraits, No. 406).

EDGAR GEORGE PAPWORTH, Jun., studied under E. H. Baily, R.A., and received the Royal Academy gold medal for the best original group in sculpture in 1853.

54. A NYMPH OF DIANA. *Statue*.

Seated and looking down upon her dog.

J. RICHARDSON.

55. MERCURY. *Statue*. Seated figure, life size. Presented by the sculptor.

LOUIS ROUBILLIAC was a Frenchman by birth, but as he lived, worked, and died in England, adopted it as his country, and is never reckoned among the French sculptors, I place him here. He was born at Lyons, about 1695, came to London, in 1720, a poor friendless boy, and began by working as a journeyman stone-cutter; from this position he raised himself to celebrity, and was, as Allan Cunningham emphatically styles him, "a genius and a gentleman." The first work which gave him reputation was his statue of Handel. His *chef d'œuvre* is the statue of Sir Isaac Newton holding the prism, in the Library, at Cambridge. Everything Roubilliac did was full of life and vigour, but in the most exaggerated bad taste, theatrical in action, often incorrect in form, and the draperies heavy, angular, and fluttering in the wind. His busts are excellent. He died in 1762.

56. SHAKESPEARE. *Statue*. Life size.

The original marble was executed for Garrick about the year 1758, and now stands in the vestibule of Drury Lane Theatre. It is said that

when Roubilliac was considering in what position he should represent the great English poet, Garrick threw himself into an attitude which he thought poetical and Shakesperian ; and thus the most gifted of mortal men stands before us here, *trying* to look elegant and inspired ! Portrait statue ; picturesque and artificial. Compare with Bell's statue, No. 9.

B. E. SPENCE, born at Liverpool about 1825 ; studied at Rome under Gibson. He has successfully treated several subjects taken from our own poets, two of which are here exhibited ; a third, Ophelia, we have not seen.

57. LAVINIA. *Statue.* Life size.

This is "the lovely young Lavinia" of Thomson's Seasons, whose story is so familiar to us. She is represented as a gleaner looking down modestly, and holding in her hand a few ears of wheat. The moment chosen seems to be that where she stands before Palemon. Poetical style. This statue was executed in marble for Mr. S. Holmes of Liverpool.

58. HIGHLAND MARY. *Statue.* Life size.

This statue represents that beautiful Highland girl whom Burns loved and immortalised. She holds in one hand a book, perhaps the poems of her lover ; the other holds her plaid, which is partly thrown over her head. The whole figure is expressive of that modesty and simplicity which we have associated with the character. Poetical and picturesque style.

59. FLORA. *Statue.* Life size.

The Goddess of flowers (who was not a Greek, but a Roman divinity), is here represented crowned with flowers, holding a garland in both hands, and stepping forwards. Classical.

WILLIAM THEED, born in London, studied for five years as a pupil of E. H. Baily, R.A. : he then repaired to Rome, where he practised his art with deserved reputation and success for twenty-two years, assisted by the friendship and advice of Thorwaldsen and Gibson. The artist has now fixed his residence in London.

60. NARCISSUS. *Statue.* Life size.

Narcissus was a beautiful youth of Thespis in Bœotia, who, according to the Greek story, fell in love with his own face reflected in a fountain (mistaking it for that of a Naiad), and pining to death, was changed into the flower which bears his name. He is here represented standing, leaning on his hunting-spear, and gazing into

the stream. The original marble was executed at Rome for the Queen, and is now at Osborne. Classical. (See No, 17.)

61. PSYCHE. *Statue.* Small life size.

She stands in a pensive attitude holding the bow of Cupid. Executed in marble at Rome, for the Queen, and now at Osborne. Classical.

62. HUMPHREY CHETHAM. *Statue.* Larger than life.

“The figure of Chetham is in an easy sitting attitude, with a scroll of paper in the right hand; and the head, which is characterised by considerable expression, has been copied from a well-authenticated portrait on panel. The costume is that of the Seventeenth century, and at the foot of the pedestal is a boy in the dress worn by those who receive their education in the school.

“Humphrey Chetham was the greatest benefactor of his time to the town of Manchester. He was born in 1586, being the third son of Henry Chetham, of Crumpsall, gentleman; and is described by Fuller, in his ‘History of the Worthies of England,’ as ‘dealing in Manchester commodities sent up to London, and signally improving himself in piety and outward prosperity. He was a diligent reader of the Scriptures, and of the works of sound Divines, and a respecter of such ministers which he accounted truly godly, upright, sober, discreet, and sincere. He was made high sheriff of the county of Lancaster in 1635, and discharged the place with so great honour, that very good gentlemen did wear his cloth at the assize to testify their unfeigned affection to him.’

“This admirable man founded a school for forty boys; and bequeathed 1000*l.* for the purchase of a library, and for the use of all who wished to improve themselves by reading. The value of the property bequeathed for these purposes has now so much increased as to be sufficient to educate, maintain, and clothe 100 boys; and the library which was thus begun contains, at the present time, more than 23,000 volumes of the best works in Theology, History, Greek and Miscellaneous Literature.

“The magnificent Statue now before us is the pious gift of one who, in early life, was a recipient of Chetham’s bounty; and who, after vainly endeavouring to enlist others who had been in like manner benefited, in the work of erecting a suitable memorial in honour of their benefactor, at length determined to undertake the whole himself. It would be but justice to the high motives of this gentleman, as well as gratifying to the public, if more were known respecting him than we are able to communicate; but his name is kept secret, and must remain so for some length of time.”

FREDERICK THRUPP. (We have not been favoured with any particulars relative to this sculptor.)

63. A BOY WITH A BUTTERFLY. *Statue.* Life size.

He kneels upon one knee, about to seize the winged creature which has settled on the ground. Suppose this subject treated with more of the classical spirit, it would suggest the idea of Eros about to raise Psyche (the soul), from the earth.

SIR RICHARD WESTMACOTT, R.A., D.C.L., born in London; went to Italy in 1792; studied for some time under Canova; succeeded Flaxman as professor of Sculpture in the Royal Academy in 1827.

64. PSYCHE. *Statue.* Small life size.

The original marble is in the gallery of the Duke of Bedford, at Woburn Abbey.

65. A YOUNG NYMPH. *Statue.* Small life size.

She is in the act of unclasping her zone. The original marble is in the possession of the Earl of Carlisle.

RICHARD WESTMACOTT, JUN., R.A., born in London; went to Italy in 1820, and studied there for six years, but not under any master.

66. A FAUN WITH CYMBALS. *Statue.* Life size.

Seated figure; the statue in marble was executed for the Duke of Devonshire.

67. AN ANGEL WATCHING. *Statue.* Life size.

Part of a large monumental composition. The original marble of this grand and simple figure was executed for Lord Ashburton. Sacred subject.

67.* DAVID. *Statue.* Life size.

As conqueror of Goliath.

68. VENUS AND CUPID. *Group.* Life size.

Venus carries her mischievous son on her back slung in her girdle.

69. VENUS INSTRUCTING CUPID. *Bas-relief.*

Venus instructs Cupid to take on himself the form and features of the boy Ascanius, and in this disguise to fire the heart of Dido with an unconquerable love for Æneas.

70. VENUS AND ASCANIUS. *Bas-relief.*

The goddess then takes up Ascanius, conveys him, sleeping, to her Italian bowers, and keeps him there till Love has accomplished the

purposed fraud. Ascanius wears the Phrygian cap proper to those who inhabited the plains of Troy.

Both subjects are taken from Virgil (*Æneid*. b. i., 935), and form a pair. They were executed in marble for the Earl of Ellesmere. Classical style.

71. "GO AND SIN NO MORE." *Bas-relief*.

The subject is taken from John viii., 11. Sacred subject.

72. PAOLO AND FRANCESCA. *Bas-relief*.

The subject is taken from the fifth canto of Dante's *Inferno*, where Paolo Malatesta, and Francesca di Rimini, who had sinned together, are swept along in the region of eternal woe by a perpetual whirlwind,—

"No hope to them can ever comfort bring,
Either of rest or lesser punishment."

This bas-relief was executed in marble for the Marquess of Lansdowne.

RICHARD WYATT, born in 1795, in London. He studied first under the statuary, Rossi; in 1821 went to Paris and studied for a short time under Bosio. He then proceeded to Rome, and placed himself under the direction of Canova; here he found Gibson, and a close friendship took place between them, which no rivalry afterwards disturbed. Wyatt continued to reside at Rome for nearly thirty years, devoted to his art, living a life of tranquil retirement, and working from early morning till late at night. His character as a man was gentle and amiable; he died of a sudden attack in May, 1850. Several of his works were in the Great Exhibition of 1851, and the prize of sculpture was, on that occasion, adjudged to him, though dead. His great merit consists in the treatment of the female figure; in softness and finish of execution he nearly equals Pradier, and in purity and delicacy of sentiment far excels him. All his works are classical in subject and conception, with a touch of modern sentiment and feeling in the treatment.

73. INO AND BACCHUS. *Group*. Life size.

She is seated, and the boy-god, who has flung himself against her knee, is looking up in her face. Clusters of grapes are near them. When Bacchus lost his mother Semele, he was confided by Zeus (Jove) to the care of Ino, his aunt, who nursed him tenderly, and fed him with grapes; after her death Ino was rendered immortal by her divine nursling, and worshipped as a sea-nymph under the name of Leucothea. Another treatment of this subject may be remembered in the beautiful group by Foley. Classical.

74. CUPID AND THE NYMPH EUCHARIS.

The subject is from Fenelon's *Telemachus*. Cupid is sent by Venus to inspire with love the nymphs of Calypso. Eucharis, seated, appears to listen to his beguiling words.

75. A NYMPH. *Statue*. Small life size.

She sustains her drapery with both hands, the upper portion of the figure being undraped. Classical.

76. A NYMPH ENTERING THE BATH. Small life size.

She is drawing the drapery from her left arm, holding in her left hand the girdle she has just unclosed ; she looks down, contemplating the stream at her feet ; behind her (and serving to sustain the figure), is a vase, which is the appropriate accessory. Exceedingly elegant in conception and treatment. The original marble was executed for Lord Charles Townshend. At the sale of Lord Charles Townshend's effects, in May 1854, this beautiful statue was sold for 410 guineas, and is said to have passed into the possession of Baron Rothschild. Classical style.

77. A NYMPH ABOUT TO BATHE. *Statue*. Life size.

The same subject as the preceding, but differently treated. She, also, sustains her drapery, and steps forward, just touching the water with her left foot. Classical.

78. A HUNTRESS. *Statue*. Life size.

Probably one of the attendants on Diana, the divine huntress ; she holds in one hand a leveret, in the other a bow ; a beautiful and animated conception, both in the face and the movement. Classical.

79. A NYMPH OF DIANA.

She holds a leveret in her left hand ; with her right she repels a greyhound. The marble statue was exhibited in 1850. The subject is classical, but the attempt to give texture (as here of the hide of the dog and the leveret), makes the treatment verge on the picturesque.

80. ZEPHYR WOOING FLORA. *Group*. Life size.81. A SHEPHERDESS WITH A KID. *Statue*. Small life size.

She is seated, holding flowers with her right hand, while with the left she repels a kid, which is climbing to her knee to reach them.

82. PENELOPE. *Statue*. Small life size. Standing.

She stands looking down at the dog Argus ; the right hand sorrowfully pressed to her heart ; in the left she holds the bow of Ulysses.

The passage of the *Odyssey* which suggested this fine statue is to be found in Book xxi., where Penelope, still grieving over the absence of her heroic husband, but beset by dangers, proposes to her suitors to bestow her hand on him who should send a shaft from the bow of Ulysses through twelve rings in succession. Classical style. Very beautiful and antique in conception, with all the repose, and perhaps more of sentiment than the Greek artists would have given. This statue was executed in marble for the Queen, and is now in the private apartments of Windsor Castle.

FRENCH SCULPTURE.

* * *The names of the artists are placed alphabetically.*

CHRISTOPHE-GABRIEL ALLEGRAIN, born at Paris, 1710 ; the time in which he flourished (the reign of Louis XV.) was an age of the most depraved taste in art, when the works of Pigalle were supposed to vie with those of Phidias. Allegrain was patronised by Madame Du Barry ; he died in 1795.

83. VENUS AT THE BATH. *Statue.* Life size.

Seated figure, almost undraped ; a very perfect example of what we call *French* grace, in the *Louis Quinze* style : dated 1767. From the Gallery of Modern Sculpture in the Louvre, at Paris.

AUGUSTE BARRÉ, of Paris.

83*. BACCHANTE. *Statue.* Life size.

She is crowned with ivy ; the panther, sacred to Bacchus, is at her side. The attitude and the air of the head express a mixture of languor and inebriety. A classical subject, neither in a classical nor a pure style of art.

FRANCIS JOSEPH BOSIO, born at Monaco in 1769, studied at Paris in the atelier of Pajou, and has since practised his art there, patronised and employed by Napoleon, and, after the restoration, by Louis XVIII ; Member of the Legion of Honour ; Knight of the order of St.-Michel, and Baron. He died in 1846, and has left scholars who have attained a high reputation.

84. THE NYMPH SALMACIS. *Statue.* Small life size.

She was the presiding nymph of a fountain near Halicarnassus in Caria, which had the property of rendering weak and effeminate all who drank of its waters. She is here seated on the ground ; the attitude is ungraceful and unmeaning : the face and features bad. This statue, which ranks as a masterpiece of the artist, gives no high idea of his power. The original in marble was in the Exposition of 1824 ; it was purchased by the French government, and placed in the gallery of the Luxembourg, at Paris. A classical subject ; style conventional and poor.

PIERRE CARTELIER, born at Paris 1757, died there in 1831. A sculptor of great reputation in his own country. By him are the bas-reliefs on the triumphal arch in the Place du Carrousel, and the statue of Minerva, in the gallery at Versailles, is considered his master-piece.

85. MODESTY. *Statue.* Life size.

A female figure standing, and about to wrap her drapery round her, as if offended by intrusion ; a tortoise shrinking into its shell is at her feet, which completes the idea. The original statue was executed in marble for the Empress Josephine, and stood in her boudoir at Malmaison. Classical, but rather rather too sentimental in style.

ANTOINE-DENIS CHAUDET, born at Paris in 1736, died in 1810. He commenced his career as a painter ; afterwards became a distinguished sculptor, and was much patronised by Napoleon, for whom he designed the greater number of the series of the "Napoleon medals," and the bronze statue, which once stood on the summit of the column in the Place Vendôme, afterwards pulled down with ignominy, and the fragments used up to cast the bronze of Henry IV. At the period of Napoleon's marriage he was summoned to Compeigne, to model a bust of the new empress, Marie-Louise ; on presenting himself, he found a rival sculptor already employed on the task, which had such an effect upon him that he died a few days afterwards.

86. CUPID. *Statue.* Life size.

Cupid with a butterfly (the emblem of Psyche or the Soul) ; he kneels on one knee, and while seizing the butterfly with one hand, presents a flower to attract it with the other ; a fanciful treatment of one of the thousand variations on the myth of Cupid and Psyche. Classical.

87. CYPARISSUS. *Statue.* Life size.

This was a beautiful youth, the son of Telephus, who having by accident killed the favourite stag of Apollo, of which he had the care, was seized with such excessive grief that he pined away, and was changed into a cypress. The original marble is in the Louvre, at Paris. Classical style, but feeble.

88. A DOG.

Lying on the ground and watching with ears erect. The original marble is in the Luxembourg gallery.

89. CASIMER PÉRIER. *Medallion.*

(See the Gallery of Portraits No. 291).

CLAUDE-MICHEL CLODION, born at Nancy, in France, in 1745, died at Paris in 1814. He executed a great number of small ornamental works, remarkable for grace and what the French call *verve*, but not in a pure or classical taste; and one large group, a family about to be destroyed by the flood, which has great merit, and is now in the gallery of the Luxembourg at Paris.*

90. A BACCHANTE. *Statue.* Small life size.

She bears a little satyr on her shoulder. A classical subject in the picturesque style.

ANTOINE-LAURENT DANTAN, born at St. Cloud, near Paris, studied under Bosio, and obtained the first prize of the Academy, ("*Le Grand Prix de Rome*") in 1828. This Dantan must not be confounded with another Dantan, who is a caricaturist in sculpture.

91. A NEAPOLITAN GIRL. *Statue.* Life size.

She is listening to the sound of her tambourine. An elegant statue, in the picturesque style.

92. ADMIRAL DUQUESNE. *Colossal Statue.*

For an account of this French naval hero, see Portrait Gallery, No. 265. He is here represented standing in the gorgeous costume of his time, (that of Louis XIV.) with cannon and cannon-balls at his feet. The statue has been cast in bronze for his native town, Dieppe. Monumental picturesque style.

* By this sculptor are two small groups of Centaurs and Bacchantæ, modelled in terra-cotta, and wonderful for vigour and spirit, in the picturesque style; now on view at Marlborough House.

JOSEPH DEBAY, a pupil of Chaudet, and at present living at Paris.

93. THE THREE FATES. *Group.* Larger than life.

The Three Fates (Les Parques; in Latin, *Parcæ*; in Greek, *Moirai*), ancient Greek divinities, who presided over the duration and destinies of human existence—birth, life, and death. Sometimes the poets describe them as three stern, hideous old women (thus Michael Angelo has painted them); but in general they are represented as three virgins, ever young, and severely beautiful, whom the gods have commissioned to spin out the existence of man. In the group before us, Clotho, in the centre, spins the thread; Lachesis, seated, holds the globe (horoscope), and near her is the urn from which Zeus distributes the various destinies of mortals; on the left of Clotho sits Atropos, with a pair of shears to sever the thread of existence. She has the winged thunderbolt on her head, and figures as Nemesis. On the pedestal, twenty-four figures, floating hand-in-hand, represent the circle of human existence. Classical subject; and clever, academical treatment.

JEAN BAPTISTE JOSEPH DEBAY, born at Nantes, studied under his father, Joseph Debay, gained the first prize of the Academy, called the "*Prix de Rome*," in 1829, and the cross of the Legion of Honour in 1851.

94. THE CHASE. *Group.* Life size.

Called also the Deer-Slayer. The hunter has seized the stag at bay, by the horns, and with the other grasps his sword: a hound has seized the animal by the ear. A fine spirited group, in the picturesque style. Intended to be cast in bronze, for which it is especially adopted.

95. MODESTY AND LOVE. *Group.* Life size.

AUGUSTE DEBAY.—The younger son of Joseph Debay. He studied first as a painter under Gros, but has since become a sculptor.

96. THE FIRST CRADLE. (*Le premier Berceau*). *Group.* Life size.

Eve, our general mother, holds on her knees, and encircled in her arms, her two sons, Cain and Abel, who slumber with their arms entwined in each other. The heads of the two children are well discriminated in character. Cain seems to frown in his sleep; Abel, has the soft pure lineaments which the early painters gave to the heads of the infant Christ. Eve, bending thoughtfully and fondly over them seems to anticipate their future fate. A group of extraordinary talent and power, both in conception and treatment. The form of Eve has all the amplitude and vigour which ought to characterise

the first parent ; and thus Michael Angelo has represented her. On the pedestal are three small bas-reliefs, from the history of the two brothers. The original marble of this fine group was in the Great Exhibition of 1851, and attracted much attention. I am unable to say into whose possession it has passed. Sacred subject.

LOUIS DESPREZ, born at Paris, a pupil of Bosio. He was sent to Rome with the Great Prize, in 1826. He is principally distinguished for his busts and portrait statues.

97. L'INGENUITÉ. *Statue.* (Simplicity.)

The idea is expressed here by the figure of a very young girl, kneeling on one knee, and looking with curiosity at a snail, while timidly touching its horns. This statue gained the prize medal for sculpture in 1843.

FRANCESCO DURET is the son of a sculptor. He was born in Spain about 1806, studied under Bosio, and was sent to Rome with the first prize in 1824. He is a man of great genius, and has executed many works in his own country, distinguished by their elegance and by a certain originality of treatment.

98. A NEAPOLITAN DANCER. *Statue.* Small life size.

He is dancing the Tarantella. The original model was exhibited in the Salon of 1833, with very general applause. It has since been purchased by the government, and cast in bronze for the gallery of the Luxembourg, at Paris. A statue in the picturesque style, full of nature, life and spirit.

99. A NEAPOLITAN IMPROVISATORE. *Statue.* Life size.

Crowned with vine leaves, and with a tub of grapes at his side, he holds a guitar, and seems to be reciting for the amusement of the villagers. Full of life and expression, and admirably executed, in the picturesque style.

ANTOINE ETEX, born at Paris, where he studied under Pradier. He obtained the cross of the Legion of Honour in 1841. Among his works are some of the best bas-reliefs on the Arc-de-l'Etoile, at Paris.

100. CAIN. *Colossal Group.* Marble.

Cain, seated in despair, with his wife and children at his feet ; "My punishment is greater than I can bear !"

ETIENNE-MAURICE FALCONET, born at Vinis, on the Lake of Geneva, in 1716. A sculptor celebrated in his time, and a man of great genius, though depraved by the taste of his age. He is eminently a picturesque sculptor. The famous colossal equestrian statue of Peter the Great, at St. Petersburg, is one of his best works, and occupied him twelve years. He died in 1791.

101. A BATHER (LA BAIGNEUSE). *Statuette.*

102. MILO OF CROTONA. *Small Group.*

Caught by the hand in the split trunk of a tree and unable to defend himself, he is devoured by a lion. This spirited group was executed in 1745 (See No. 40). It differs from the usual treatment in this, that Milo is here thrown to the ground. A classical subject; picturesque style.

C. FRAIKIN, a Belgian sculptor of high reputation, who resides at Shaerbeck, near Brussels. It is said of him that he excels in the female figure, and in the expression of life and movement, and also, "that he has the same luxurious appreciation of feminine beauty, and the same power of producing it with his chisel that Etty had with his pencil;" with regard to which, it may be remarked, that nothing could be more unfit to be transferred to sculpture than the style of Etty; and that Fraikin is as deficient in purity of taste as Canova, Pradier, and some others.

103. CUPID CRADLED IN A SHELL.

The idea of this composition seems to have been suggested by Raphael's marble of the Dead Boy and the Dolphin.

104. CUPID CAPTIVE. *Group.* Life size. Marble.

This group represents a nymph or a Venus (for the character is not well discriminated), running off with a little Cupid seated on her shoulder, whom she holds fast by one leg and a finger. The figure is almost without drapery and the grace of the attitude mannered and picturesque. The original marble was in the Great Exhibition of 1851.

105. A WOMAN OF THE CAMPAGNA OF ROME. *Ideal bust.*
Life size.

A melancholy and classical head.

106. A WOMAN OF THE RHINE. *Ideal bust.* Life size.

Crowned with vine leaves, and with a joyous expression.

These two companion ideal busts are intended, in subject, in character, and in sentiment, to contrast with each other.

WILLEM GEEFS, born in 1806; the son of a baker. He is now the first of the Belgian sculptors. His brother, Joseph Geefs, also a sculptor, executed the colossal equestrian statue of Godfrey of Bouillon, which was in the Great Exhibition of 1851.

107. PETER PAUL RUBENS. *Colossal Statue.* Bronze.

Erected to the honour of the celebrated painter in the Place Vert at Antwerp, where Rubens resided for many years of his life. This statue represents him in the dress of his time; his palette at his feet.

108. MALIBRAN. *Statue.* Life size.

Maria Garcia de Beriot, better known as Madame Malibran, the celebrated singer; next to Pasta, the most gifted lyrical actress of modern times. After a brief, but brilliant career, she died suddenly, while singing at the musical festival at Manchester, in 1836, being in her twenty-eighth year.

It has been remarked that the *pose* of this statue is not characteristic of the vivacious, impassioned singer it represents; but we must remember that it is a *monumental* and *idealised*—not a *portrait*, statue. The original marble is on her monument at Laeken, near Brussels.

109. THE LIFE OF ST. HUBERT IN A SERIES OF EIGHT BAS-RELIEFS.

St. Hubert, the patron saint of hunting, and a popular saint of the Low Countries, is supposed to have been born about the year 663. He was a nobleman of distinction in the court of king Thierry, much addicted to worldly pleasures, more especially to the chase, in which he spent the greatest part of his time without taking any thought of his salvation. On a certain day, while hunting in the forest of Ardennes, he was miraculously converted, quitted the world, and after living for some years in religious retirement, he succeeded the martyr St. Lambert, as Bishop of Maestricht; he afterwards became first Bishop of Liège. During his lifetime he was distinguished by his virtues and his charities, and extended the blessings of Christian civilisation through the wild half-heathen country round him: he is supposed to have died in the year 727.

The Church of St. Hubert in Ardennes had fallen into decay, and the shrine of the famous old Saint had disappeared, when the present King of Belgium, himself a Protestant, presented to his Roman Catholic subjects a beautiful tomb commemorating the patron Saint

of the locality. The execution of the work was confided to Willem Geefs, and the design and execution are both eminently beautiful. It consists of a sarcophagus raised on a plinth; on the summit is the half recumbent figure of the Saint in white marble, wearing his episcopal mitre and robes. Around the sarcophagus are placed eight subjects in bas-relief, three on each side, and one at each end. We shall take them in the following order.

- A. The birth of St. Hubert and his appearance as a benefactor on earth. Angels present him, as an infant, to Religion; the poor rejoice. Eight figures.
- B. St. Hubert hunting in the forest of Ardennes is converted by the miraculous appearance of a stag bearing a luminous cross between his antlers. An angel points the vision. The horse and two dogs complete the group.
- C. St. Hubert retires as a penitent into the depths of the forest: he is seen kneeling before a cross accompanied by angels: one of whom sings hymns of praise. Three figures.
- D. St. Hubert is ordained Bishop of Maestricht by Pope Sergius I. Ten figures.
- E. St. Hubert appears enthroned as Bishop and the father of the poor. He is healing the sick, clothing the naked, and feeding the hungry. Eleven figures.
- F. St. Hubert, attended by his clergy, removes the body of St. Lambert from Maestricht to Liège. Devout people kneel as they pass by. Eleven figures.
- G. The death of St. Hubert: he expires amongst his clergy and his people, who are weeping at his feet, while an angel tenderly kisses his hand. Ten figures.
- H. The Saint is laid in his tomb in the Cathedral at Liège. The Bishop behind is his son Floribert, who succeeded him. In the year 825, his remains were transported to the church where this beautiful monument has recently been placed. Eight figures.

These compositions are designed with much poetic feeling, and executed with great skill and delicacy, in the picturesque style of the early *Renaissance*, (the same style that we admire in the gates by Lorenzo Ghiberti in the Renaissance Court.) The figures are in different degrees of relief, those in the background being almost flat, whilst those in front are in *alto relievo*. A more classical style of art would have ill suited either the purpose or the locality.

PIERRE-FRANÇOIS-GREGOIRE GIRAUD, born in 1783, gained the Great Prize in 1806, and was sent to Rome accordingly. He has executed some fine works.

110. A DOG.

A large hound, sitting. The original marble is regarded as a chef-d'œuvre, and is now in the Louvre, at Paris.

CLAUDE-BAPTISTE-EUGENE GUILLAUME, born at Montbard (Côte-d'Or), studied at Paris under Pradier; gained the Great Prize of the Academy ("*Prix de Rome*") in 1845.

111. AN ITALIAN MOWER. *Statue.* Life size.

Well and skilfully executed, and natural and easy in the attitude. Classical style.

JEAN-ANTOINE HOUDON, born at Versailles, 1741, died at Paris, 1828. Though leaning to the affected taste of his time, Houdon was a man of genius. His most celebrated work is the well known statue of St. Bruno, in the Certosa at Rome.

112. A BATHER. *Statue.* Life size.

PIERRE JULIEN, born at Puy-en-Velai, 1731, studied at Lyons under Coustou. He went to Rome with the Great Prize, and there meditated the reform of his art, which had fallen into the lowest degradation in point of style; but he could never raise himself much above the taste of his time. One of his most charming works is the Bathing Nymph, now in the Louvre. He died in 1804.

113. AMALTHÆA. *Group.* Life size.

Seated, and at her side the she-goat. According to the Greek tradition, Amalthæa was a nymph, the daughter of Oceanus, who, when Zeus (Jupiter) was born in Crete, nursed him, and fed him with the milk of a she-goat. Zeus broke off one of the horns, and conferred on it the privilege of being always filled, according to the will of the possessor: hence the origin of the Cornucopia, or Horn of Plenty, always teeming with fruits and flowers. There is an ancient bas-relief in which Amalthæa is giving Zeus drink from a goat's horn. This group is fine, the subject classical; the treatment has life and elegance with a certain sentiment, quite French and not at all Greek. The original marble is in the gallery of the Luxembourg, at Paris.

EUGENE-LOUIS LEQUESNE, born at Paris, studied under Pradier; obtained the First Prize for sculpture in 1844, which conferred the privilege of going to Rome, with a pension. He has since produced several fine works.

114. A DANCING FAUN. *Statue.* Life size.

He stands with one foot sustained on a wine-skin. The tipsy jollity and thoroughly *animal* expression in this statue is very much in the

antique spirit, and the execution admirable, full of life and vigour. Classical style; fine and original in the conception.

CHARLES-FRANCOIS LEBŒUF NANTEUIL, born at Paris in 1792; studied under Cartelier, and was sent to Rome with the Great Prize of the Academy in 1817; succeeded Cartelier as member of the French Institute in 1831, and received the cross of the Legion of Honour in 1837. He has a distinguished reputation in his own country.

115. EURYDICE. *Statue.* Life size.

The beautiful wife of Orpheus, when flying from the pursuit of Aristæus, was bitten by a serpent, and died in consequence. This statue was executed about 1822, and placed in the gardens of the Palais-Royal. The forms and workmanship extremely fine, but the attitude ill chosen and unpleasing, because uncertain and transient. Classical subject, rather picturesque in taste and treatment.

THEODORE PHYFFERS, born at Louvain, in Belgium—a pupil of Gierts, under whom he executed a great many of the Antwerp Cathedral stalls; was engaged by Pugin to work in the Houses of Parliament, and has restored the Walsingham Abbey font in the Mediæval Court.

115*. CHARITY. *A Small Group.*

In the monumental style, executed in 1840.

J. M. POLLET, of Paris.

115**. NIGHT. *Statue.* Life size.

A female figure, undraped, and seeming to float on the air, sustained only by a portion of her starry robe, which appears to have dropped from her limbs; the head thrown back, and the arms over it as if in slumber; a star upon her brow. Extremely clever, and well executed, but the conception is neither sculptural nor in pure taste.

JAMES PRADIER, born at Geneva in 1794, studied at Paris under Lemot, died at Paris in 1852. The fame of this accomplished sculptor rests principally on the success with which he represented the undraped female figure, and the exquisite softness and delicacy with which he worked the marble. In this he has far exceeded Canova,

but has also exceeded him in the leaning to the sensual and the meretricious in sentiment. His statue of Phryne, the Athenian courtesan (which was in our Great Exhibition of 1851), was a signal example of his highest merit and his greatest defects.

116. VENUS DISARMING CUPID. *Group*. Life size.

Kneeling on one knee, she takes his bow from him while he leans against her. Classical subject. From the combination of the figures it seems to be fitted for a certain space or locality; the treatment of the flesh, and modelling of the forms, particularly in the figure of Cupid, most skilful.

116*. A CHILD. *Recumbent Statue*.

It appears to be a monumental figure, and to represent one of the Orleans family.

PIERRE PUGET (who belongs rather to the late *Renaissance* than to the modern school) was born at Marseilles in 1622, and died there in 1694. His father was a carver on wood, employed in the docks, and so poor that he could do little or nothing for his son. Young Puget, self-educated, and full of genius and energy, set off on foot for Italy, in his seventeenth year; reached Florence, where he struggled for a time with poverty and want, but at last attracted the notice of Pietro da Cortona, the *fashionable* painter of that period, and under him made his first studies in painting. Soon after his return to his native place he gave up painting, and betook himself to sculpture, architecture, and ship-building. His life from this time was active and prosperous; his industry, his energy, his variety of talent, were wonderful; but in all he did, his taste, his style, were those of the time, verging on the theatrical, the false, the exaggerated. One of his best works is the St. Sebastian in the Church of the Carignano, at Genoa. Puget was patronised by Louis XIV., but, independent and virtuous in his habits and principles, he preferred working in his native town to encountering the jealousies of the court. The French, who are justly proud of him, style him the Michael Angelo of France; but the title has not been confirmed by the voice of Fame.

117. MILO OF CROTONA. *Colossal Group*.

This celebrated statue was modelled and executed in marble at Toulon, in 1683, while Puget was employed in the dockyards there, in designing poops and figure-heads for the royal galleys. It is the earliest attempt in modern sculpture to step out of the tame conventional affectations of the time, into the tragic, the terrible, the dramatic; and in this respect it is remarkable; the forms are

correct, and the action of all the muscles expressed with astonishing energy ; but it is painful in proportion as it is expressive, and too picturesque and theatrical in the treatment. It obtained unbounded admiration at the time, was sent to Paris, placed by Louis XIV. in the gardens at Versailles ; and the artist much recently recompensed. It is related, that when the statue arrived at Versailles and was taken out of its case in presence of the King and the court, the Queen covered her eyes, exclaiming, "*Ah ! le pauvre homme !*" an exclamation which those who look on it here will be inclined to repeat. The story of Milo has been already told (see Nos. 40 & 101). According to the Greek tradition he was attacked by wolves, and Lough, in his statue, has adhered to this fact. Falconnet and Puget have adopted the lion, as capable of more noble and sculptural treatment. In this group, the lion springing on the defenceless man from behind is neither sculptural nor natural, but twisted like a snake. After remaining in the garden of Versailles for more than a hundred years, the group of Milo has lately been removed to the Louvre, where it now stands. A classical subject, in the picturesque style.

ETIENNE JULES RAMEY, the son of a sculptor, born 1796 ; studied under his father, at Paris ; obtained, in 1815, the Great Prize (*Le Prix de Rome*), and the work which first gained him notice was the statue exhibited here. His best work is the group of Theseus and the Minotaur, in the Tuileries Garden, but it is not very good. He died in 1852.

118. INNOCENCE. *Statue.* Small life size.

Represented here as a young girl bewailing the death of a snake. Classical, but feeble and sentimental in conception and treatment.

ITALIAN SCULPTURE.

* * * *The names of the sculptors are arranged alphabetically.*

LORENZO BARTOLINI, a Florentine sculptor, whose studio was well known to English travellers, by whom he has been much patronised. He studied first at Paris, where he gained the Great Prize in 1803. His works are numerous, particularly his busts. He is lately dead.

119. VENUS. *Statue.* Life size.

She stands, looking down, and sustaining her drapery in her left hand.
The original marble is in the Pitti Palace at Florence.

120. A GIRL PRAYING. *Statue.* Life size.

Female kneeling figure completely undraped.

121. CHARITY. *Group.* Larger than life.

A female figure carrying an infant on her arm, while she is instructing a child walking by her side. The original marble is in the Pitti Palace at Florence.

G. M. BENZONI, of Bergamo in Lombardy, but residing in Rome.

122. CUPID DISGUISED IN A LAMB'S SKIN. *Statue.*
Small life size.

In the picturesque style; and as an ornamental statue, very elegant and well executed.

123. DIANA. *Statue.* Life size.

Her bow in one hand, an arrow in the other, and attended by a dog.
A common-place ornamental treatment of the subject.

BIENAIMÉ, residing in Rome.

124. PSYCHE. *Statue.* Life size. Marble.

She stands, holding the dagger and lamp in her right hand, and with her left shading her face from the light; the moment represented is that in which she is about to slay her husband, Cupid. Classical.

ANTONIO CANOVA was born at Possagno, a little village in the Venetian territories; and it is worthy of remark, that this insignificant hamlet, which before his time was not to be found in any map of Italy, now finds a place on almost every map. The parents of Canova were peasants, on the estate of Count Faliero, and the first proof he gave of his turn for art, was the model of a cow, in butter, for the table of the count. His patron sent him to Venice, to study in the academy there. He gained, in a few years, the highest prize for

sculpture, and was sent to Rome, in 1774, with a pension of 300 ducats. He had already modelled the group of Dædalus and Icarus, and on his arrival at Rome he produced, in clay, the group of Theseus and the Centaur. These works were not only full of promise, but in reality surpassed anything that had been produced for a long time. From the year 1783, his fame may be said to be established. In 1802, he was summoned to Paris by the Emperor Napoleon, whose bust he modelled, and he afterwards executed the colossal statue of the Emperor, which has since become the property of the Duke of Wellington. In 1815, he was again in France, with the title and honours of ambassador from the Pope, to reclaim the works of art which had been carried off from Italy by the French. On this occasion he visited England, and was consulted on the value of the Elgin marbles. He received at the same time commissions from the Prince Regent (George IV.), and from many of our nobility. On his return, the Pope created him Marquis of Ischia. In the later years of his life, Canova became extremely religious, and devoted a large portion of his fortune to the erection and decoration of a church in his native village; he also modelled a colossal statue of Religion, which he presented to the Pope, for the purpose of being placed in St. Peter's, at Rome. There was, however, something in the conception of this statue which did not please, and the cardinals were opposed to its being placed in the church. The sculptor, offended, sold all his property in the Roman States, and withdrew to Venice, where he spent the rest of his life, occupied with the decoration of his church at Possagno. He died at Venice in the year 1822. In the beginning of this century, Canova's reputation was unrivalled; he was styled the Phidias of his time; but his claim to this supremacy is now disputed. It is generally admitted that the want of severity and purity of style in his classical subjects, and of deep feeling in his religious works, place him on a lower grade than that which he held in his lifetime. His faults are a leaning to the picturesque and sentimental, which degenerated in many instances into mannerism and affectation; his women never look modest, and his men scarcely ever look manly. His chief merits consist in the softness and delicacy with which he worked the marble, and an attention to correct natural forms which had not been usual in the artists of the last century. By passing in review those of his works collected here (which are among his most celebrated), and comparing them with those of others, we shall perhaps be able to arrive at a just appreciation of his genius. They are all classical subjects (with one exception, the *Magdalen*). The style, too, is what is usually called *classical*,—a mingling of the antique with the mannered sentimentalism of the Bernini school.

125. THE THREE GRACES. *Group.* Life size.

The Graces, styled by the Greeks the Charities, were three lovely sister goddesses, whose names were Aglaia, Thalia, and Euphrosyne.

They presided over beneficence, good temper, and all the kindly feelings, which express harmony of soul. They were the daughters and constant attendants of Aphrodite (Venus), to show that beauty should be accompanied, not only by grace of person, but grace of mind; and as grace of mind supposes a cultivated intellect, they were the chosen companions of Apollo and the Muses, and were worshipped in the same temple. We are told that in the earliest times the Greeks represented the Graces or Charities as veiled, to express their modesty, but afterwards to express their innate purity and sincerity, they were required to have the attributes of innocence and truth, that is, they were to be represented without any drapery, disguise, or ornament of any kind. The observer will feel that Canova has departed from the purity of sentiment suggested by the exquisite Greek allegory; that the expression of grace is here outward rather than inward, and in fact verges on the conscious, the artificial, and even the affected. The original marble group was executed for the Empress Josephine, and after the overthrow of Napoleon, was purchased by the Duke of Bedford. There are many repetitions, one of them in possession of the Queen.

126. VENUS AND ADONIS. *Group*. Life size.

Without going into the famous allegorical myth of Aphrodite and Adonis, which is of Asiatic origin, it is only necessary to recal here the Greek legend. Venus, more properly Aphrodite, loved the beautiful youth Adonis, and endeavoured in vain to detain him in her arms from the chase, wherein he was killed by a wild boar. The sculptor has represented the parting of the lovers: Adonis holds the Goddess half embraced, while she seems to plead in vain. The original marble group, a subject well suited to the genius of Canova, and certainly one of his finest works, was executed for the Marchese Berio of Naples, and after his death came into the possession of Signor Favre di Ginevra, also of Naples.

127. ENDYMION. *Statue*. Life size.

He reclines sleeping, his dog watching at his feet. Endymion, according to the Greek story, was a beautiful shepherd of Mount Latmos, and beloved by Diana (or the Moon). Poetically, he is the personification of sleep (which was the boon he required of Jupiter); his Greek name, *Endymion*, signifies *a being who comes gently over one*; he slumbered in the cave of Mount *Latmos*, which signifies oblivion, and he was kissed by the rays of the moon. He is almost always represented, as here, by a beautiful youth in profound sleep. The original marble, which is a late production of the artist, executed about 1820, is now in the possession of the Duke of Devonshire.

128. NYMPH WITH CUPID. *Group*. Life size.

Sometimes called "the Nymph awakened by Love." A beautiful female figure reclining on a couch appears to waken up to the sounds of the lyre which Cupid is playing at her feet. This statue is especially

distinguished by that meretricious sentiment which was Canova's great fault. The original marble was executed for George IV., and is now at Buckingham Palace.

129. PARIS. *Statue.* Heroic size.

Paris, the son of Priam, King of Troy and his wife Hecuba, was exposed after his birth on Mount Ida, where for some years he lived as a shepherd. In this character he was selected by the gods to adjudge the golden apple, which was to be the prize of the fairest of the goddesses; Juno, Minerva, and Venus, entered the lists, and Paris decreed the prize to Venus, who promised him in return the possession of the most beautiful woman in the world. With her assistance, he carried off Helena: hence the siege of Troy, and the destruction of the country and family of the ravisher. Paris is here represented as the young shepherd of Mount Ida. He stands in an easy elegant attitude, holding in his hand the fatal apple of discord, and wearing the Phrygian cap. The faults of Canova become merits in a subject like this, and the effeminate grace of the figure well expresses the character of Paris as exhibited in Homer. The original marble, ordered for the Empress Josephine in 1813, was afterwards purchased by the King of Bavaria, and is now at Munich. A repetition is in the possession of the Emperor of Russia.

130. TERPSICHORE. *Statue.* Life size.

The Muse who presided over dancing is here represented standing, holding in her left hand the lyre, and in the other the plectrum, the little instrument used to strike the chords. The fault of this statue is that Canova, instead of giving us the Muse who inspired "the poetry of motion," seems to have had a dancer for his model; it is one of the coldest and most affected of his compositions. The original statue, which was intended for the countess of Albany, is now the property of Count Somariva, and, I believe, in his Villa on Lake Como.

131. VENUS LEAVING THE BATH. (*Venus sortant du Bain.*)
Statue. Life size.

This statue is also known as "the Venus of the Pitti Palace." She stands holding up her drapery pressed to her bosom, and the head turned to the left. A casket on the ground. This statue has been criticised, and with reason, as much more like a fine lady, too conscious of her undress, than as representing the Goddess. When the Venus de' Medici was carried off from Florence by the French, this statue had the honour of being placed on the empty pedestal; but on the return of the divine occupant it was placed in the Pitti Palace, in a room panelled with mirrors. There are repetitions of the Pitti Venus in the possession of the King of Bavaria, Lord Lansdowne, and others.

132. VENUS. *Statue.* Life size.

The attitude slightly different from the last and with less drapery. The casket is omitted. The marble is at Paris, and is one of Canova's finest works.

133. HEBE. *Statue.* Life size.

The goddess of eternal youth, and the cup-bearer of the gods, is represented here with the vase in one hand, and the cup in the other, as about to pour out the nectar. No work of Canova has been more admired, nor more often repeated in every form than this figure of Hebe; but like most of his works, it sins against pure taste, and has too much the air of a young Bacchante. The original marble was executed in 1796 for Count Albrizzi, of Venice; a repetition, now in the possession of the Emperor of Russia, was executed for the Empress Josephine; another, slightly varied, for Lord Cawdor; a third for the Countess Guicciardini of Florence; a fourth for the King of Prussia; and there are innumerable copies.

134. PSYCHE. *Statue.* Life size.

Called the *Psiche Fanciulla*. Psyche, who, according to the beautiful Greek myth, is the personification of the soul, and whose emblem was the butterfly, is represented here as a lovely, innocent maiden, holding in her right hand a butterfly, which she places on the open palm of her left hand, and seems to contemplate it with a sweet thoughtfulness. This graceful statue is also a favourite work of Canova's, and has been often repeated. The original conception, which was first modelled in 1789, was executed in marble for Mr. Blundell; the same, or a repetition, was presented by Napoleon to the Queen of Bavaria in 1807. There are innumerable copies. Canova inscribed beneath this Psyche two lines from Dante :—

“Non v'accorgete voi che noi siamo vermi
Nati a formar l'angelica Farfalla?”

Bethink ye not that we are only worms
Born to produce the angel butterfly?

which fixes his intention as to the significance of the figure.

135. MARS AND VENUS. *Group.* Heroic size.

Amongst the ancient Greeks war was represented by two divinities; Athena or Minerva, represents thoughtfulness and wisdom in the affairs of war, and protects men and their habitations during its ravages. Ares, or Mars, on the other hand, the masculine personification, represents mere force; he loves war for its own sake, delights in the din of battle, the slaughter of men, and the destruction of cities. This fierce and gigantic, but withal handsome god,

loved, and was beloved by Aphrodite (Venus), and they are frequently represented together. In this group, Mars, wearing his helmet, and holding his lance, bids adieu to Venus, who endeavours, and as it appears, not vainly, to detain him from the field of battle. Such is the sentiment of the conception, which was intended to represent Peace and War: it will be observed that the cornucopia lies at the feet of Venus. The original marble was commanded by George IV. as a memorial of the peace of 1816, and is now in Buckingham Palace.

136. DANCING GIRL. *Statue.* Life size.

Called in Italian "*la Dansatrice*;" she appears in the act of stepping forward lightly and gaily, with her hands at her sides. The original marble of this well-known statue was executed for the Empress Josephine, and is now in the possession of the Emperor of Russia. (There is a third *Dansatrice* better than either of these, who, with the arms raised, and striking the cymbals, appears to be moving to her own music; this statue is not so well known; the original, or a duplicate, belongs I think to Lord Londonderry.) All these three dancers exhibit the same merits and the same faults; they are executed with consummate delicacy and finish, but remind us too much of ballet dancers.

137. DANCING GIRL. *Statue.* Life size.

Called "*La Dansatrice in riposo*"—the dancer in repose. She leans against a pedestal, with one finger on her lip, and a wreath hanging on her left arm; the original marble was executed for Signor Domenico Manzoni of Forli. There are many repetitions and copies.

138. THE MAGDALENE. *Statue.* Life size.

A female figure, almost entirely undraped, in a half-kneeling, half-contemplative attitude, holds a cross in her extended hands, and appears to consider it with profound sorrow and repentance. The original conception, one of the most admired and well-known of Canova's works, and a favourite with himself, was first modelled in 1796. It was executed in marble in 1809, and became the property of Count Somariva; repetitions were executed for Prince Eugene and others. The fault of this statue is the want of ideal individuality; it represents a penitent woman; the sinner oppressed with the sense of sin, rather than the redeemed saint; not therefore the proper character of Mary Magdalene: but the pathetic beauty of the conception has rendered it deservedly popular.

139. PERSEUS. *Statue.* Heroic Size.

Perseus, as conqueror of the Gorgon Medusa, whose head he holds up in triumph. The original marble is now in the Vatican of Rome. When the Apollo Belvedere was carried off to Paris, the Perseus

was placed upon its pedestal, and was beheld with unbounded enthusiasm and admiration. It is, however, one of the least successful of Canova's works, a mannered imitation of the Apollo, without character, and without individuality; the same qualities which rendered the statues of Paris and Adonis masterpieces, are out of place in the conception of the heroic Perseus.

140. PERSEUS. Head of the above statue.

141. A FUNEREA VASE.

This vase (on which is a portrait) was dedicated to the memory of an Italian countess, and is, I think, in a church at Padua. It is not in a high taste.

141.* POPE CLEMENT XIII. (Carlo Rezzonico.)

The head of the grand colossal statue in St. Peter's, at Rome. Exceedingly fine, both as a portrait and a work of art. (See Portrait Gallery, No. 194.)

141.† A SLEEPING LION.

One of the two lions on the tomb of the same Pope. This lion is justly considered one of the grandest things which Canova ever produced.

GIUSEPPE DINI, of Novara, in Piemont.

142. THE MURDER OF THE INNOCENTS. *Colossal Group.*

The stern official commanded by Herod has seized a child by the leg, and is about to tear him from his mother, who pleads distracted at the feet of the murderer. Sacred subject, picturesque, and heroic in style.

J. DUPRÉ, of Florence.

143. THE DEAD BODY OF ABEL. *Statue.* Larger than life.

As a representation from nature, this statue has great merit, and it is interesting as the first work of a young Florentine sculptor, whom it raised to deserved reputation. He and his wife almost deprived themselves of food in order to procure the material in which to model it; when exhibited, it was ordered by the Grand Duke (about 1846).

ABBONDIO SANGIORGIO, born at Milan, in the beginning of this century, of humble but respectable parents, studied in the Academy at Milan, where he was distinguished by his talent and perseverance. The first work which obtained him celebrity was the group of "Peace in her Car, drawn by six horses," cast in bronze, and now surmounting the Arch of Triumph, at Milan. He has since executed some admirable works, and is generally regarded as the greatest sculptor of the North of Italy.

144. CASTOR AND POLLUX. *Two Colossal Equestrian Statues.*
Bronze. (From the Gates of the Royal Palace at Turin.)

These twin demigods, whose worship was so widely diffused in the antique time, were two heroic brothers, the sons of Leda and Tyndarus, who reigned over Sparta, and brothers of the too famous Helen. According to the poets they were sons of Jupiter. Their fraternal love, their prowess, and their adventures, are of constant recurrence in the old Greek and Roman myths, and they figure most conspicuously in ancient art. They were the companions of Orpheus, Jason, Hercules, and the other famed worthies of the Argonautic expedition, but had disappeared before the siege of Troy; and when translated to the skies, they received divine honours, and were placed among the stars as the constellation Gemini. They were styled "the mighty helpers of men." They protected all wayfarers by land and sea.

"Back comes the chief in triumph,
Who, in the hour of fight,
Hath seen the great twin brethren
In harness on his right!
Safe comes the ship to haven,
Through billows and through gales,
If once the great twin-brethren
Sit shining in the sails."

They were benign and propitious beings, but warlike; tamers of horses, irresistible in might, and punishing all violations of faith and hospitality. They were especially honoured at Sparta, where they were born and reigned, and at Rome, which they saved in the Tarquinian wars. Every one who has been at Rome will remember the colossal effigies of the "Great Twin Brethren," on Monte Cavallo; and every reader of Macaulay will recollect the glorious vision of the Dioscuri in the Battle of Lake Regillus:—

"So spake he, and was buckling
Tighter black Auster's band,
When he was aware of a princely pair
That rode at his right hand.
So like they were no mortal
Might one from the other know;
White as snow their armour was,
Their steeds were white as snow.

Never on earthly anvil
 Did such rare armour gleam,
 And never did such gallant steeds
 Drink of an earthly stream."

They were always represented together on the coins of Sparta, Syracuse, and Rome, and the manner of representation was nearly the same—exactly alike, mounted on celestial chargers, wearing a kind of egg-shaped cap, which is surmounted by a radiant star. The Castor and Pollux on the Monte Cavallo are, however, bare-headed. The correct classical type has been followed in these statues, which are very grand, calm, and godlike, and finely executed.

145. THE PRODIGAL SON. *Statue.* Life size.

He is seated, in an attitude of sorrow, looking up,—one of the swine at his feet. The sentiment is, "I will arise and go to my father." This statue was executed in marble for the late Emperor of Austria, in 1840. Sacred subject.

PIETRO MAGNI, of Milan, a pupil of Sangiorgio.

146. DAVID. *Statue.* Life size.

In the act of slinging the stone which slays Goliath. Very spirited and natural in attitude and expression.

147. A GIRL SEWING. *Statue.*

148. THE FIRST STEPS, OR THE ITALIAN MOTHER.
Small Group.

A woman, in the costume of a Lombard peasant, is guiding the steps of her child. These figures, and others by Rosetti, Strazza, &c., illustrate the tendency to what we call *naturalism* in the modern Milanese school.

RAPHAEL MONTI, born at Milan, in 1818, studied under his father, Gaetano Monti, of Ravenna, also a celebrated sculptor; and in the Imperial Academy at Milan, where he gained the first prize, the gold medal, for a group of "Alexander taming Bucephalus." He was afterwards invited to Vienna, where he spent three years, and executed many works for the Court and nobility. In 1842 he

returned to Milan, and in 1847 visited England, for the first time. He has since been much patronised in this country, and has executed several beautiful works, which were in the Great Exhibition of 1851. Monti is a sculptor of eminent talent, with that tendency to the romantic and picturesque in style, which distinguishes the modern Milanese School of Sculpture.

149. ITALY. *Allegorical Statue.* Colossal.

A grand female figure, crowned with laurel, holding in her right hand the laurel wreath of victory ; in the left the chisel, the pencil, the architects' roll ; at her feet the lyre, the cornucopia teeming with fruits, and the cocoons of the silk-worm.

150. VERITAS. (TRUTH.) *Statue.* Small life size.

This statue is very cleverly conceived and delicately executed, but it is open to objections in point of taste. In the first place, the conception has an ambiguity which does not well express the singleness, the simplicity, and purity of abstract truth. Truth thus coquettishly unveiling herself, half arrayed, half disarrayed, comes near to falsehood. It is in vain to say that to mortals truth is never wholly—only partially revealed, dimly descried, and so forth ; a statue conceived with reference to such a witty and fanciful significance, may have the merit of a *concetto*, but wants the higher merit of a grand and poetical *idea*. Secondly, the dexterity and elegance with which the effect of transparency is worked in the solid marble, might be captivating and surprising, as a novelty, but will not bear repetition, for all attempts at mere literal, illusive imitation, is beneath the dignity of sculpture. Here the imitation of transparent white muslin has the same effect to the eye of a person of taste and feeling, that a pun would have in a passage of serious poetry ; it amuses where we ought *not* to be amused. The imitation of transparent drapery in marble was carried to perfection, if not invented, by Antonio Corradini, a Venetian, about 1730 ; he devoted himself especially to this attractive but tasteless illusion. His statue of the dead Redeemer in the chapel of San Severino, at Naples, is in this respect wonderful : the figure lies covered wholly by a transparent veil, through which the whole outline and features are visible and defined ; but to amazing technical skill this statue adds a mystical pathos and a grace in the conception which adds to the effect of the surprise : when, however, the manner of executing this is understood, the wonder ceases. No one better than Monti (himself a most accomplished sculptor) knows the little value to be attached to this kind of excellence.

150* EVE. *Statue.* Life size.

She is seated on a flowery bank, in a disconsolate attitude, after the Fall, the head declined in sorrow and repentance—the fatal apple at her

feet; and on one side a little cherub head looking up at her with pity. Full of poetical feeling and profound sentiment, and most admirably executed. The original marble is in the possession of H. W. Eaton, Esq.

(By Monti are also the two fountains in the north nave, with figures of the four races of men, in a very large, noble, and poetical style, and six colossal figures on the Upper Terrace.)

GIUSEPPE OBICI, of Modena. He was sent by the Duke of Modena to study at Carrara, and afterwards at Rome, under Tenerani.

152. MELANCHOLY. *Statue.* Life size. Marble.

A female figure standing with her head declined, the arms hanging down, with the fingers intertwined with a languid negligence; the drooping of the whole form is expressed with much sentiment and elegance.

RINALDO RINALDI, a native of Padua; after receiving his first education as an artist in the Academy at Venice, he received the highest prize, and was sent with the usual pension to Rome. He was received into the studio of Canova, and became one of his favourite assistants and pupils. Rinaldi is at present Professor of Sculpture in the Academy of St. Luke, at Rome. His style is that of his master, Canova.

153. EVE. *Statue.* Life size.

She stands, with head declined, lamenting her irreparable fault; the serpent and the bitten apple lie at her feet.

154. MELPOMENE. *Statue.* Life size.

The Muse of Tragedy; the head has the look of a portrait, and the whole treatment is conventional, and without expression in the head, or dignity in the figure.

155. HOPE. *Statue.*

Leaning on her anchor, in the common-place emblematical style.

GIOVANNI ROSSETTI, of Milan.

156. ESMERALDA. *Statue.* Life size.

She is seated; her favourite attendant, the white goat, climbs to her knee; at her side is her tamborine, and on it the cards with which

she tells fortunes. The beautiful Gypsy girl is the heroine of Victor Hugo's celebrated Romance of "Notre-Dame."

157. GREEK SLAVE. *Statue.* Life size.

A female figure partially draped, seated in a melancholy attitude with eyes cast down. The head-dress, and the coins hung round her neck, are true to the modern Greek costume; the figure is very unaffected, elegant, and expressive of the situation. Picturesque style.

STRAZZI STRAZZA, of Milan. All the works of this artist are in the picturesque style, and distinguished by a too close and literal imitation of common nature in form and expression to rank high as sculpture.

158. THE MENDICANT. *Statue.* Small life size.

A kneeling beggar-girl; the sentiment very natural and *too* real.

159. AUDACITY. (*L'Audace.*) *Statue.* Small life size.

It is rather *Temerity*, represented by a boy in the dress of a Neapolitan fisherman, in act to draw the fusee from a bomb which is about to explode; his half crouching attitude shows that he is sensible of the danger, but reckless of it.

160. ISHMAEL. *Statue.* Life size.

He lies extended on the earth, fainting with thirst, the empty cup in one hand. The forms are not sufficiently beautiful for sculpture. Ishmael had not been so long exposed to want that he should be thus attenuated.

161. THE PERI. *Statue.* Life size.

She is seated in a disconsolate attitude before the gate of Eden.

"How happy, exclaimed this child of air,
Are the holy spirits who wander there,
Mid flowers that never fade or fall!
Tho' mine are the gardens of earth and sea,
The stars themselves have flowers for me—
One blossom of heaven outblooms them all."

GERMAN SCULPTURE.

* * *The names of the artists are arranged alphabetically.*

G. BLAESER, of Berlin. This Sculptor is a pupil of Rauch, and one of his assistants in executing the models for the great monument to Frederic the Great. (See No. 195**.)

162. MINERVA PROTECTING A WARRIOR. *Group.* Small life size. For the Castle Bridge, Berlin.

163. A CHILD CHRIST. *Statue.* Life size. (Designed for the Royal Christmas Tree.)

According to a popular superstition in Germany and other Catholic countries, the Infant Christ descends from heaven on Christmas Eve to bring gifts to good children. This little figure is merely a picturesque fancy, and will not bear criticism of any kind.

FRIEDRICH BRUGGER, of Munich, studied under Schwanthaler.

164. THE CENTAUR CHIRON INSTRUCTING THE YOUNG ACHILLES. *Small Group.*

The Centaur reclines on the earth, while the young Achilles, seated on his back, attempts, under his tuition, to touch the lyre. Chiron, a Centaur, half man and half horse, was celebrated for his wisdom and justice, for his knowledge of music, medicine, and archery, in which he instructed the heroes and demigods of his time—Hercules, Esculapius, Jason, and Achilles. He first taught men the use of medicinal herbs. Chiron teaching Achilles either to bend the bow or touch the lyre has always been a favourite subject in Art, as expressing EDUCATION. Classical and elegant.

165. PENELOPE. *Statue.* Small life size.

The wife of Ulysses holds the shuttle in her hand, in allusion to the

web or shroud she had undertaken to finish before she accepted any one of her suitors ; but being resolved to defer this as long as possible, she unravelled at night the work she had done in the day: hence we compare any interminable work to "Penelope's web." Classical, but somewhat cold and conventional. Compare with No. 82.

HEINRICH VON DANNECKER, born in 1758, at Stuttgardt, the capital of Wurtemberg. In those days it was the fashion to study sculpture in the ateliers of Paris, and Dannecker entered that of Pajou, which was then considered the best. Afterwards he went to Rome for a short time, and returning to his native city, passed the rest of his life in the tranquil pursuit of his art. He was of a spirit so serene and religious that Canova, who visited him in his old age, called him *Il Beato*—the Blessed. He [was much patronised and favoured by his own sovereign ; he was the first sculptor in Germany who departed from the mannerism of the 18th century, and elevated his art by a study of truth and nature. His fame rests chiefly on his two statues, the "Ariadne on the Panther," at Frankfort, so well known from the innumerable small copies ; and the statue of "Christ," which was executed for the Empress of Russia. He died in 1841.

166. HECTOR. *Statue.* Larger than life.

The Hero is represented in the act of reproaching Paris with his negligence and effeminacy.

"A spear the hero bore of wondrous strength,
Of full ten cubits was the lance's length.

* * * * *

Thus entering in the glittering rooms he found
His brother-chief, whose useless arms lay round.
Him thus inactive, with an ardent look
The Prince beheld, and high resenting spoke."

This is the original model of the statue which was executed about 1795. Classical and heroic.

167. A NYMPH. *Statue.* Larger than life.

She kneels on one knee, bending to fill her urn from the stream ; the figure decorates a fountain at Stuttgardt.

FRIEDRICH DRAKE, a native of Pymont, in the north of Germany, studied in the atelier of Rauch, in Berlin, where he has produced some admirable works. His small portrait statues (full of life and character) of Schiller, Rauch, Wilhelm and Alexander von Humboldt, &c. have become popular in Germany.

168. A GIRL BEARING FRUIT. *Colossal Statue.*

This statue was executed to ornament the public garden at Charlottenburg, near Berlin. It has great merit in the appropriate style of the conception and treatment,—large in the forms and outline so as to strike in the open air,—picturesque and luxuriant in style.

169. VASE. *Colossal.* (From the Public Garden, Berlin.)

Adorned with about 22 figures in rather high relief, representing a series of festive groups engaged in rural enjoyments; children sporting; maidens and youths conversing; age reposing;—full of animation and variety of character and attitude, and admirably executed, in that florid picturesque style befitting the purpose of the vase, which ornaments a public garden.

— GEBHARDT. (We have no particulars of this Sculptor.)

170. POMONA. *Statuette.*

ERNEST HÄHNEL, Professor in the Academy of the Fine Arts at Dresden. Studied first as an architect at Munich; was then a pupil of Schwanthaler; being called to Dresden at the time Professor Semper was building the splendid theatre there, he executed under the direction of that eminent architect some of the decorative friezes for the exterior, and four of the statues for the interior,—those of Euripides, Aristophanes, Shakspeare, and Molière.

171. MEDICINE. *Statue.* Small life size.

An allegorical figure, enthroned, crowned with laurel, holding in her right hand the serpent feeding from the cup (which is the Greek attribute of Hygeia, or Health), and in her left a book and roll of paper. Executed in marble, in 1847.

172. A BACCHANAL. *Alto-relievo.* Life size.

Two centaurs sound their shell-trumpets, and a female centaur follows, bearing a faun on her back. These groups form part of a frieze, nearly one hundred feet in length, which decorates the north façade

of the Theatre at Dresden, representing Hercules subjected by Omphale, and borne along in triumph, accompanied by the Muses, the Graces, and the Bacchanals; (that is, Power, or Strength, subjugated and carried away by Love, Music, and Joy, a beautiful and very appropriate decoration for a theatre). Classical, and very spirited in treatment.

JOHANN HALBIG, of Munich; a pupil of Schwanthaler.

173. FRANCONIA. *Colossal Statue*. (In the Befreiungs Halle at Kelheim.)

A colossal allegorical figure, representing Franconia (in German, Franken); she is a German maiden, crowned with the oaken garland, and sustaining, with both hands, a tablet, on which is her name. Franconia is a large and important district of Bavaria, and this statue was dedicated, at the time that the canal was opened which unites the Danube with the German Ocean.

SCHMIDT VON DER LAUNITZ, a native of Courland, in North Germany; born about 1795. He studied at Rome under Thorwaldsen, and at present resides and practises his art at Frankfort. He is much distinguished in his own country, and has the rank of Baron.

174. ERATO. *Statue*. Small life size.

The Muse who presides over song is here tuning her lyre. Classical style.

175. JOHAN GUTTENBERG. *Monumental Group*.

This memorial to the inventor of printing, who died in 1467, was erected at Frankfort; on each side are his companions and assistants, Faust and Scheffer.

JOHAN ERNST MAYER, Professor of Sculpture at Munich; born at Ludwigsburg, 1776. He had already attained a reputation in Munich, when late in life he went to Rome, and studied in the atelier of Thorwaldsen. He has since been employed at Munich, in the decoration of churches and palaces, and has a distinguished reputation in his own country.

176. HOMER. *Statue*. Life size.

He is enthroned as poet, and striking his lyre.

177. THUCYDIDES. *Statue.* Life size.

Enthroned as historian, and holding his writings.

These fine seated figures were placed at the entrance of the Public Library at Munich in 1839.

MÜLLER, of Berlin?

178. A GUARDIAN ANGEL. *Statuette.*

The angel, an elegant and dignified figure, seems with outstretched arm to ward off temptation or wrong, and with the other sustains a little girl, who clings to her protector.

FRANZ NEUHAUSER. (We have no particulars relative to this Sculptor.)

179. MERCURY AND A LITTLE SATYR. *Bas-relief.*

Very classical, playful and elegant.

CHRISTIAN RAUCH, of Berlin, born 1777, at Arrolsen, in the Waldeck. He studied first under Professor Ruhl, of Cassel, and in 1797 repaired to Berlin, where he entered the service of Queen Louisa as chamberlain. His turn for art was, however, so decided, that he employed every leisure moment in study; and at length in 1804, repaired to Rome, where Wilhelm von Humboldt, then Prussian minister, encouraged him by his friendship and assistance. He studied under Canova and Thorwaldsen, and in 1811 was called to Berlin to execute the monumental statue of Queen Louisa, a work of the highest beauty. He returned to Rome with a high reputation, and continued to practise his art there till the year 1822, when he fixed his atelier in Berlin, and has since resided there. No modern sculptor enjoys a higher or more universal reputation. Though Rauch has executed great works in every class of art, he is chiefly celebrated for his portrait and monumental statues; and a list of his works would comprise the names of the greatest military and literary characters of his time and country. In his own country the statues of Blucher and Schornhorst, two heroes of the late war; of Luther, Albert Durer, Schiller, Goethe, Schleiermacher—attest his excellence in this style

of sculpture. The last great work of this gifted and inexhaustible sculptor, is the magnificent monument to the glory of Frederick the Great. A small model of the entire monument, and casts from several of the historical bas-reliefs which adorn it, are in this collection, and will be noticed in detail in the proper place. Christian Rauch is still living. He visited England in 1850, and was received with the honours due to him.

180. A CHILD PRAYING. *Statue.* Life size.

A girl about eleven years old, undraped, and standing in the antique attitude of prayer; an obvious imitation of the famous bronze of "the praying boy" at Berlin. This was an early work of the sculptor, executed when he first went to Rome (about 1809).

181. A BOY HOLDING A BOOK *and* 182. A BOY HOLDING A SHELL. *Two Statues.* Small life size.

The figures form a pair, and appear to be intended for a school or college; the first reads from his book; the second appears about to drink from a stream—the stream of knowledge. Picturesque and elegant.

183. A DANAÏDE. *Statue.* Life size.

A nymph, standing, holds a vase in an easy attitude, as if emptying it. According to the Greek legend the Danaïdes were the fifty daughters of King Danaus, who all (except one) slew their husbands, and were punished in Hades, by being doomed to draw water everlastingly in vessels full of holes; but there is another Greek legend, which represents four of the Danaïdes as the divinities of the fountains which supplied Argos with water. This statue appears to represent a Danaïde in this character, for a vessel full of holes would not need to be emptied. The original marble was executed for the Emperor of Russia, and stands in a garden or conservatory. Classical style.

184. A VICTORY. *Statue.* Life size.

Crowned with laurel, and holding a branch of laurel.

185. A VICTORY. *Statue.* Life size.

Crowned with olive, and holding the olive-bough.

186. A VICTORY. *Statue.* Life size.

Crowned with oak, and holding the bough of oak. (The oak is the symbol of Germany).

187. A VICTORY. *Statue.* Life size.

Lifting the laurel crown from her own brow, as if in the act to bestow it on a victor.

188. A VICTORY. *Statue.* Life size.

Holding the palm branch, and stepping forward.

These five noble and poetical figures were executed by Rauch for the VALHALLA, or "Temple of Fame," near Ratisbon.

189. A VICTORY. *Statue.* Life size.

Seated on a throne, and in the act to distribute crowns of laurel.

189*. PUBLIC HAPPINESS. *Statue.* Life size.

A female figure standing, and bearing a cornucopia. Classical, and rather conventional in style.

190. THE MAIDEN ON THE STAG. *Statuette.*

(Styled in German "Die Jungfrau Lorenz von der Tangermünde.")

The subject of this popular and elegant statuette (which is known from one end of Europe to the other by repetitions, in alabaster, bronze, and porcelain), is taken from a legend of the little town of Tangermünde, in Brandenburg, to the north-west of Berlin. The story relates how a young maiden, who dwelt in Tangermünde, and whose name was Lorenza, went forth one Sabbath morn, at break of day, to gather flowers in the woods, wherewith to weave a garland to crown the figure of the dying Saviour which stood in her church; "for," said she, "the flowers of the garden are all too gay and too proud, but the lowly field flowers, so dewy and modest, and sweet, are fitter far to cool and heal that bleeding brow!" So she hied to the green wood, plucking the flowers, and weaving her garland as she went; but heedless as she wandered on and on, she strayed from the path, and lost herself in those tangled shades. Being now afraid, she hurried to the right and to the left, still more and more bewildered, and at last, as night drew on she laid herself down weeping, and slept. But all through the dark hours an angel watched her; and the next morning, when she waked from sleep, she saw before her a stag, which, bending its antlered head, licked her hands and feet, and she vaulted on his back, and the stag carried her safely through the forest, and through the city gates, and through the crowds of people who came to behold this wonder, and set her down at the door of the church. When he had done

so, he sprung forth to his native woods again, and was seen no more. And the maiden, praising and thanking God for her deliverance, entered the church and hung her garland on the image of the Redeemer. This pretty statuette is in the poetic-picturesque style.

191. AN EAGLE. *Statue.* Life size.

When Rauch was at Carrara, modelling his statue of Queen Louisa, a magnificent eagle was brought to him in a wounded state; he modelled it from nature, and placed it at the feet of the queen as she lies on her bier. It is perhaps the finest thing of the kind ever executed.

192. FOUR LONG BAS-RELIEFS.

Representing the march from Berlin to Paris, in 1815. From the tomb of Marshal von Bulow. The figures represent groups of soldiers in the Prussian uniform—marching, or at rest; feasting, drinking, bivouacking, &c.—very much crowded, and in the picturesque historical style.

193. AN EAGLE. *Bas-relief.* (See 191).

Also from the monument erected to Field-Marshal von Bulow.

193*. TWO STAGS. Recumbent.

From the entrance to the public gardens at Berlin.

193 **. TWO YOUTHS, OR STUDENTS. *Bas-relief.*

From the monument of Field-Marshal von Schornhorst.

194. SMALL MODEL OF THE MEMORIAL ERECTED TO
FREDERIC THE GREAT.

195. EQUESTRIAN STATUE OF FREDERIC THE GREAT,
KING OF PRUSSIA. The original life size model for the
Colossal bronze statue.

195*. THE CARDINAL VIRTUES. Four seated statues.

Placed at the angles of the pedestal (A) PRUDENCE, with her mirror; (B) TEMPERANCE, with the curb; (C) JUSTICE, with her sword; and (D) FORTITUDE or COURAGE, with her club.

195**. THE HISTORY OF FREDERIC THE GREAT. A series of Eight subjects in *Bas-relief*, round the monument.

All these form part of the great monument lately erected in a fine situation in Berlin, the space surrounded by the Royal Palaces, Arsenal, Museum, Theatres, and principal public walk, and visible from them all. Any remarks on the life and character of Frederic the Great would be out of place here, and belong to another department, that of the Gallery of Portraits (see No. 376). In reference to the splendid memorial we are now to consider, the observer must remember that it was this Monarch who won for Prussia that high political and military position which, since his reign, but not before, she has held in Europe, and that this magnificent and costly monument may be regarded as well deserved; as an expression of gratitude from the nation which, notwithstanding his long and terrible wars, he left powerful, aggrandised, and enriched; under this point of view it is an appropriate ornament of the capital of Prussia.

The monument had long been projected by the late King, Frederic William III., and in 1830 the design was entrusted to Professor Schinkel, the architect, and Professor Rauch, the sculptor; the model for the whole was finished in 1839. The colossal model for the figure of the King on horseback, was executed in 1842, and was successfully cast in bronze in 1846. By the end of the year 1850, the bas-reliefs and insulated statues grouped round the base were finished; and in May, 1851, the monument was completed, and inaugurated with military pomp and festive rejoicings, and much national exultation.

It will be seen, on reference to the small model, that the pedestal is formed of three compartments, rising one above another. The basement is composed of mighty blocks of granite. On this is raised a pedestal of bronze, round which are grouped the statues of those men who were distinguished in the diplomatic, military, and civil service; they are twenty-four in number, of which the four at the corners are equestrian. The groups on each side comprise the military chiefs; those at each end, the ministers, judicial functionaries, and literary men. All these statues are cast in bronze, and are careful portraits of the personages represented. Above this rises another pedestal; at the four corners are the four seated Cardinal Virtues (above described). The sides, and two ends, are occupied by a series of bas-reliefs, which illustrate the history of the King. He himself appears on the summit of all, mounted on his charger, and every detail of his person and dress accurately copied from the life. Nothing is idealised, but the whole is so arranged as to produce a most admirable and imposing effect. The model of the equestrian statue of the King, which though as large as life, is much smaller than the bronze, as well as the four seated Virtues, which are somewhat conventional in treatment and application, having been noticed, it only remains to describe and explain the series of eight bas-reliefs illustrating the life and character of the King:—

- E. Represents the birth of Frederic, who is presented by a good genius to his parents.

- F. The Muse of History instructs him, and rouses his ambition by unfolding the names and the deeds of the heroes of old.
 - G. He receives his first arms from Pallas.
 - H. He is examining the web of a weaver of Silesia (famous for its linens). This subject expresses his encouragement of manufactures.
 - I. In the next he is leisurely playing the flute. Frederic not only patronised music, but was himself an excellent performer on the flute.
 - K. He is seated in his cabinet at Sans-Souci : an attendant places before him the celebrated bronze statue of the "Praying Boy," for which he paid a sum amounting to 5,000*l.*, and which is now a principal ornament of the Museum at Berlin. (See No. in Greek Court.) The subject expresses his patronage of the fine arts ; the greyhounds at his feet are also characteristic.
 - L. The bas-relief at the south end represents the King seated on the column at Kulmbach, and meditating on the vicissitudes of war.
 - M. That on the east represents his apotheosis, where, seated between the wings of an eagle, he is borne into the regions of immortality.
- The treatment of some of these subjects is open to criticism ; for instance, the incongruous mingling of the purely ideal with the most matter-of-fact reality ; as where the Muse, Clio, draped à l'antique, is instructing the little prince, in coat and waistcoat ; and Pallas Athene presents a sword to a young soldier in a cocked hat and gaiters ; all this is in very questionable taste. But the monument, taken altogether, is very grand ; and the difficulties overcome have been immense.

ERNEST-FREDERIC-AUGUSTUS RIETSCHEL, born at Pulsnitz, a little town in Saxony, in 1804. He studied drawing in the Academy at Dresden, and at the age of twenty entered the atelier of Rauch, at Berlin, who soon discovered and appreciated his uncommon talent. In his twenty-fourth year he gained the Great Prize, and was sent to Rome where he studied about a year. In 1832, he was appointed Professor of Sculpture in the Academy at Dresden. Rietschel has a great reputation ; his principal works are at Dresden and Munich.

196. A "PIETÀ." *Group.* Life size.

The "*Pietà*" is the title, in Italian art, given to a group which represents the dead Saviour after he has been taken down from the cross, mourned by his mother the Virgin Mary, or by angels. In this conception of the subject, Christ is extended on the earth, in front ; while his mother, kneeling, bends over him, mournful, yet resigned. Pathetic and religious treatment.

197. CUPIDS RIDING ON PANTHERS. *Two bas reliefs.*

- A. In the first, Cupid is carried off by the Panther B. In the second, he has subdued the animal nature, and rides him in triumph. Both very significant and graceful compositions. Classical style.

198. THE CHRIST-ANGEL. (*Christ-engel.*) *Bas-relief.*

This beautiful composition expresses the belief popular in Germany and other countries, that on Christmas-eve the Infant Christ descends from Heaven, accompanied by angels, to bless pious little children, and bring them presents.

199. MORNING, NOON, NIGHT, DAWN. *Four bas-reliefs.*

A. The DAWN, a Genius with eyelids half unclosed, holds a torch reversed, the bat under his feet. B. MORNING, a Genius holding his torch on high, has the owl beneath his feet, the lark rising at his side. C. NOON, holds a garland of flowers, chasing a butterfly. D. NIGHT, a Genius holding in one hand the sleep-bestowing poppies, while with the other he draws the mantle of concealment over his head.

200. LESSING. *Colossal Statue.*

Cast in bronze, and erected in 1851, to the honour of the great German author in his native city of Brunswick. He is represented in the dress of his time. Portrait statue in the picturesque style, most remarkable for the noble and easy grace with which the difficult costume is managed. (For an account of Lessing, see Portrait Gallery, No. 335).

— SCHLOTTAUER, of Munich.

201. A MADONNA. *Statue.* Life size.

She is standing in an attitude of devotion, crowned as Queen of Heaven ; and trampling on the serpent, the emblem of sin.

— STEINHAUSER.

201*. A VIOLIN PLAYER. *Statue.* Small life size.

LUDWIG (LOUIS) SCHWANTHALER belongs to a family who have followed the profession of sculpture in stone or wood for nearly 200 years ; his father, his two uncles, and a cousin, have all been sculptors ; but whatever reputation these may have merited, has been merged in the brilliant and extended fame of the great artist whose works here we have to review. He was born at Munich, the capital of Bavaria, in 1802. His life was unmarked by vicissitudes of any kind. Educated in his father's studio he had not to struggle with difficulties ; the very atmosphere he breathed from infancy was in harmony with his genius ; he received an excellent literary and classical training, and was an accomplished scholar as well as an

accomplished artist. He was twice at Rome, in 1825 and 1832-3, but spent not more than three years altogether in that city. He fixed his residence at Munich, where he became Professor of Sculpture in the Academy, and assembled round him a vast number of scholars and assistants, who executed wholly or in part the creations which teemed from his versatile and inexhaustible genius. He drew and modelled with wonderful rapidity and correctness, but with a perfect understanding of the spirit and capabilities of his art; his facility has never betrayed him into common-place. In every style he displayed the same richness of invention, and the same inexhaustible variety; his bas-reliefs from the Greek mythology and the Greek dramatists are in the purest classical taste; his religious and historical monuments are equally admirable. He treated the old mediæval church legends,—as the story of St. George and the Dragon,—St. Dorothea, &c.,—not with the gothic formality, but in a peculiarly poetical spirit; and the style which we may call the romantic and chivalrous, he brought within the true limits of sculpture. Every subject he touched he animated with that peculiar life which belonged to it, in this respect his compositions from the comedies of Aristophanes are considered as fine as his saints, his angels, and his old German legends. His fault was careless execution; in fact, he seldom *finished* or worked out his own conceptions, but left this to his pupils and workmen. Among his last works was the gigantic statue, representing under the semblance of a noble female figure, his native country, Bavaria; but he did not live to see her placed on her pedestal, amid the acclamations of his countrymen. His health had never been robust, and he died, absolutely exhausted by the activity of his genius, in the year 1848, in his forty-seventh year.

202. A NYMPH. *Statue.* Life Size.

She is standing, leaning with one hand on the trunk of a tree, entwined with ivy. Though called a nymph, this statue suggests the idea of a listening Eve.

203. A NYMPH. *Statue.* Larger than life.

The Nymph of the Danube, seated on a rock; the waves and a fish at her feet; she holds the Lyre, because the banks of the Danube were famous for poets and musicians. This fine statue, noble in conception and treatment, was executed for the Hofgarten at Munich.

204. CERES AND PROSERPINE. *Group.* Smaller than life.

Proserpine kneeling on one knee presents a flower to Ceres, who stands upon her serpent-drawn car; though a classical subject, grouped rather in the picturesque style. Executed in marble, in 1843, for Count von Redern, of Berlin.

205. BAVARIA. *Colossal Head.* Cast from the statue at Munich.

This statue is considered the grandest work, as combining size with

beauty, which has been executed in modern times. The Ex-King Louis of Bavaria erected, on an eminence outside the western gates of Munich, an edifice in white marble, intended as a Temple of Fame, or Hall of Heroes (in German "Ruhmeshalle") to receive the busts and statues of celebrated Bavarians. In front of this temple stands a stupendous figure cast in bronze, representing, under an allegorical form, the country of Bavaria. The first model for this figure, executed about 1838, was colossal, thirteen feet high; but this was afterwards enlarged into the not only colossal but gigantic statue which now stands there. Bavaria is represented as a German maiden, crowned with the oaken garland, from beneath which her long luxuriant tresses float in masses to her shoulders; the right arm is raised, and in her hand she holds the laurel crown which rewards desert; the left hand pressed on the mighty bosom holds a sword to defend her independence: she reminds us of the description of the Titan Goddess in Hyperion:—

"Her face was large as that of Memphian sphinx.
By her in statue the tall Amazon
Had stood a pigmy's height: she would have ta'en
Achilles by the hair and bent his neck,
Or with a finger stayed Ixion's wheel."

The height of the figure is 54 feet, that of the seated lion watching at her side 27 feet, and the pedestal is 30 feet high, so that the height of the whole is 114 feet. The casting in bronze of this enormous figure was a process of great difficulty and expense. It was begun in 1844, and completed in various portions in 1848. The statue was placed on its pedestal and unveiled to the people, October 9, 1850, in the midst of fêtes and rejoicings, which were shadowed by regrets, for Schwanthaler and Stieglmayer (the latter the greatest worker in bronze in Europe), had both died during the progress of the work.

206. 207. TWO FIGURES OF VICTORY.

Each holding her palm branch, and leaning on a circular shield which stands between them.

208, 209, 210, 211. FOUR ANGELS. *Small Statues.*

These figures are not particularly remarkable; they were executed in marble for the private chapel in the chateau of Prince Metternich.

212. A KNIGHT. *Statuette.*

In complete armour, leaning on a broad sword, and holding a cup in his gauntleted hand. This was an early work, remarkable as being a first attempt in that revival of the gothic or chivalric style which has since become popular, and in which Schwanthaler excelled. Picturesque.

213. BELLEROPHON WITH PEGASUS AND PALLAS. *Circular Bas-relief.*

Bellerophon, when proceeding on his expedition against the Chimera, is assisted by Pallas in subduing the winged horse Pegasus, who is to bear him through the air.

214. THESEUS AND HIPPOLYTA. *Circular Bas-relief.*

Theseus, King of Athens encounters in battle, Hippolyta, Queen of the Amazons, whom he overcame and afterwards married. The two subjects form a pair, strictly classical in treatment.

215. THE SHIELD OF HERCULES. *Circular Bas-relief.*

The subjects represented in relief, according to the description in Hesiod :

“In the centre is a monstrous serpent, and around it every sort of terrible force and power. The ocean with swans swimming on, and fishes playing in, the waves, occupy the outer rim. In the intermediate circle, there is, first, a fight of lions and boars; then the battle of the Centaurs and Lapithæ, with Mars in his chariot and Pallas in arms. Next is seen Apollo playing on the lyre, in an assembly of the gods; then an arm of the sea, dolphins pursuing the other fishes, and a fisherman about to throw a casting net. After this Perseus appears, flying in the air, a detached figure on the surface of the shield, with Medusa’s head at his back; the other Gorgons follow, wreathed about with serpents. Then is seen a besieged city, with a battle, and the Fates, Clotho, Lachesis, and Atropos ranging over the field, and contending for the dead. Achlys, the dimness or shadow of death or misery, stands near, a hideous figure. Then follow successive representations of a city at peace, and full of pomps and festivals of reaping, of sheaf-binding, of vintaging, of boxing, of hare-hunting, and, lastly, of the chariot-race.” Compare with No. 265. We ought to have here a cast from Flaxman’s Shield of Achilles, as described in Homer, to contrast with both. From the very exact descriptions of these two shields, it has been assumed that the art of working in metal, and chiseling or beating out figures in relief, must have been carried to great perfection at a very early period.

ALBERT, or, as he was called in his own country, BERTEL THORWALDSEN, was born at Copenhagen in 1770. His family was noble: he counted, as we are assured, ancient kings of Denmark and famous Icelandic poets and sages among his remote ancestry; but his parents were so reduced in station and in fortune, that his father (whose trade it was to carve figure-heads for ships) could with difficulty provide for the education of his son. Albert was a quiet, reserved, dreamy, silent boy, supposed to be dull, known to be ignorant, but he was a born artist; and in his father’s workshop he learned at least to use his tools. He was at length sent to the drawing school of the Academy,

which he attended for several years, during which he assisted his father, and struggled with poverty and hardship; in 1795 he gained the highest academic prize for a model in bas-relief, which gave him the privilege of being sent to Rome, at the expense of the Academy, with a salary of 300 dollars for three years. He was still, while poetry and art were fermenting within his soul, so ignorant of the commonest elements of literature, that it was necessary to detain him for instruction for two years before he could set off. He arrived at Rome in the year 1797, and there he passed a year or more, doing nothing, lost apparently in idle contemplation of the wonders around him, to the great discouragement and almost despair of his friends. In the year 1799 his small pension expired; he was now in his thirtieth year, but he had done so little, and the case appeared so hopeless, that he was on the point of returning to Denmark. At this critical moment, a rich Englishman, the well-known Thomas Hope, entered his studio and found there the model of the statue of Jason. He was struck by it, ordered it in marble, and generously laid down more than the price asked for it; Thorwaldsen remained in Rome to study, to work, to reach a height of fame and success which he had, perhaps, silently dreamed of himself, but which no one had anticipated for him; when, thirty-eight years afterwards he revisited his native city of Copenhagen, he was "received among men like a descended god." He had left Copenhagen an obscure melancholy boy, he returned a famous artist; he left it poor, he returned rich. A frigate was sent to convey him to his native shore, and when he landed, the people drew his carriage in triumph to the city. In 1841, he revisited Rome, collected his property together, and finally returned to Copenhagen in 1842. His long, happy, glorious life was crowned by a death as happy. On taking his accustomed seat one evening to listen to a musical performance, his head after a while sunk on his breast, and he never raised it again. Thus he died at the age of seventy-three. Those who have once seen Thorwaldsen, will not easily forget the handsome old man, with his regular features, his ample brow, his penetrating blue eyes, and flowing white hair. Of his merit as an artist there can be but one opinion: his superiority to Canova is now generally admitted. His inventive genius was as various as it was inexhaustible; and the ease, precision, and facility with which the clay took form under his hands, was often matter of astonishment to those who stood by: when some one observed that he could not chisel the marble with the same certainty that he modelled the clay, he replied laughingly, that if his hands were tied behind him he would bite a statue out of the marble with his teeth. Of his almost innumerable works all are not of course equally good, but no man has left behind so many that may be pronounced excellent. In the management of bas-relief he attained perfection. He was the first among the moderns who felt and applied the principles on which the Greek artists worked in this style, and who understood the widely different laws which regulate the picturesque and the sculptural treatment. In the latter part of his life he

devoted himself principally to religious subjects. A few only of his most celebrated productions are here, but sufficient to exhibit the astonishing versatility of his powers. Among his statues, the Shepherd Boy, the Seated Mercury, the Venus with the Apple, have not been surpassed. Of his bas-reliefs the grand frieze of the Triumph of Alexander is perhaps his finest. In these classical compositions he sometimes gave a new and charming significance to the old forms and associations, which entitle him to rank as a born poet. His fancy was always regulated by a pure taste and an elevated moral sentiment. Thorwaldsen executed many busts and portrait statues, but on the whole was not so happy in them as in his ideal works. His statue of Lord Byron, for instance, must be pronounced a failure both in the resemblance of the head and in characteristic treatment; it is a mistake altogether. Nor are his statues of Goethe and Schiller quite satisfactory. The works of Thorwaldsen are scattered all over Europe. Some of his finest are in England, and he never forgot that his first patron had been an Englishman. He died in 1843.

216. HOPE. *Statue.* Life size.

This fine statue is a singular conception of the subject, an imitation of the grave Etruscan style. Hope stands before us here pensive rather than joyous; a maiden dignified and modest, with rich and ample drapery, which she raises with her left hand, in act to step forward; while in her right she holds the yet unopened lotos flower. The model was completed in 1818, and executed in marble for the Baroness von Humboldt (the wife of Wilhelm), in 1829. When she died, a copy, by Tieck, of this statue was by her own desire placed at the head of her grave. It was while occupied with the restoration of the Egina marbles that Thorwaldsen modelled this statue, and it shows how deeply his imagination had been impressed by the serious and formal style of those remains of early Greek art. Classical—somewhat archaic in style. (See Greek Court, page 20.)

217. VENUS. *Statue.* Life size.

Standing, she holds in her right hand the fatal apple decreed to her by Paris; the left rests on her drapery, thrown over the trunk of a tree; she seems to turn to the other goddesses with triumph. This is a very exquisite version of the "Venus Victrix" of the ancients. The first conception was considerably under the size of life. The artist, however, broke the model, and repeated his design of a larger size, in 1816. It was executed in marble, for Lord Lucan, about the year 1824.

218. VENUS WITH THE APPLE. *Statue.* Life size.

This is the same subject as No. 217, and the same treatment; but the model has been slightly altered; the leg is less bent, and the turn of the head not quite the same. The alterations however are so trifling, that though they are felt at the first view, it requires a close and careful comparison to appreciate them.

219. MERCURY. *Statue.* Life size.

Mercury seated, holds in his left hand the pipe with which he has soothed Argus to sleep; in his right hand he grasps the sword with which to slay him. According to the Greek legend, Argus, with his hundred watchful eyes, was sent by Hera (Juno) to guard Io; Jupiter commissioned his messenger, Mercury, to carry off Io, which he accomplished by putting Argus to sleep with the sound of his pipe, and then cutting off his head. This statue is one of the most perfect productions of modern art; in fact, there are but few productions of antique art which excel it, in the completeness and beauty with which the conception has been carried out. In the action and attitude, the present, the past, and the future moments are exquisitely blended; the god has just taken the reed pipe from his lips, the sounds still float in the air, his head is turned towards the sleeper with a look of suspense, the sword is half unsheathed; but the moment, though one of transition, is one of repose; and nothing can exceed the quiet grace of the attitude, and the youthful, god-like beauty of the form. This statue was modelled in 1818. The first marble was executed for the Prince of Augustenburg; the second (a most perfect example) is in possession of Lord Ashburton, and there are other repetitions.

220. GANYMEDE. *Statue.* Small life size.

The youthful cup-bearer of the gods holds the cup in the left hand, the vase raised in his right and in the act of pouring out nectar for the gods. He wears the Phrygian cap or bonnet, which, in Greek art, is the usual attribute of the inhabitants of Asia Minor. According to the Greek myth Ganymede was carried off by the Eagle of Jove while keeping his flocks on the plains of Troy. Classical, and exquisite for true antique feeling and grace.

221. A SHEPHERD. *Statue.* Life size.

He is seated in an easy attitude of repose, on a fragment of rock, over which is thrown a sheepskin; the right hand is round his leg; with the other he leans on his staff; his dog is at his side. The model for this most beautiful work was a young shepherd of the Campagna. The dog is the portrait of the artist's favourite dog Teverino. The original marble was executed about 1817, for Thorwaldsen's friend, Mr. Krause, of Weintrop, near Dresden. A repetition is in the possession of Lord Cowley. Classical style.

222. THE THREE GRACES. *Group.* Life size.

Aglaia, the eldest of the Graces, half embraces her sisters. Thalia holds the golden arrow of Love, and Euphrosyne seems about to feel the point of it. As the three stand, their arms are intertwined with a peculiarly modest and easy grace, and the harmony which unites them is expressed by the little Genius of Love who tunes his lyre at their feet. In this group, Thorwaldsen successfully competed with the well known composition of Canova, then universally

celebrated, and as it was thought, not to be surpassed in art. The observer will do well to compare them, as has been done in a famous epigram by the King of Bavaria, who gives the merited palm to the more chaste and thoroughly Greek conception of Thorwaldsen. The Graces are here the beautiful beneficent Charities. (See No. 125). The model for this group was completed in 1817, and first executed in marble for the Prince of Augustenburg in 1819.

223. LOVE BENDING HIS BOW. *Statue*. Small life size.

This is not the divine Eros of the Greeks, but the playful, mischievous Cupid of the Latins, treated in the picturesque style :—

“Qui que tu sois, voici ton maître ;
Il l'est, le fut, ou le doit être !”

Compare this conception of the deity of love with that of Gibson, No. 23.

224. A GENIUS SEATED AND PLAYING THE LYRE. *Statue*.
Small life size.

This figure was originally placed at the feet of the three Graces, and has since been often repeated by the artist as a separate statue, being in sentiment very beautiful, and complete in itself.

225. A VASE, with *Bas-reliefs*.

Representing what has been called “The Life of Love” (*La linea della vita umana*). The subject of this Bas-relief was suggested by a graceful antique picture found in the ruined city of Herculaneum, representing a girl selling Cupids. Thorwaldsen has extended and varied this idea into a very beautiful and significant composition. The maiden is here a winged Psyche ; she has a cage near her, full of little Cupids, some of whom are peeping through the bars of the cage, others trying to escape : a child behind Psyche lifts up the covering of the cage, and peeps to see what is there ; while another, a little older, appears half inclined to play with them, though with a suspicion that they are not quite so harmless as they seem. Before Psyche kneels a girl, receiving into her open arms the little Cupid which is presented to her : another maiden carries off her purchase, fondly pressed to her bosom : another, who seems already to repent her bargain, holds him by the wings with thoughtful downcast eyes. The next figure is that of a man in the prime of life, seated, while the little god rides triumphant on his shoulders. The last figure is that of an old man, from whom Cupid has escaped, and is flying off with a mocking air, while the other is stretching forth his hand in vain. This elegant bas-relief was executed in marble, about the year 1825, and is in the possession of Mr. Labouchere.

226. THE TRIUMPH OF ALEXANDER. *Frieze, in Bas-relief*.

About eighty feet long, by one foot ten inches high.

To understand all the beauty and interest of this magnificent composition, it is necessary to say a few words of its history. In the year 1812,

Napoleon entertained the project of visiting Rome, and ordered that the Pope's Palace, on Monte Cavallo, should be prepared for his reception, and furnished and decorated as an imperial residence. One of the halls of reception was to be ornamented by a frieze running round the upper part of the wall, and the commission was given to Thorwaldsen, who had only three months to complete his work. As a significant compliment to Napoleon, he chose for his subject "The Triumphal Entrance of Alexander the Great into Babylon." The whole composition, though forming altogether an harmonious and connected series, may be divided into two parts, meeting in the centre. The procession on the right represents Alexander and his Greeks approaching the gates of Babylon. The procession on the left represents the inhabitants of the conquered city going forth to meet them.

A. First appears Alexander, on his triumphal car, drawn by four horses. Victory, at his side, holds the reins.

B. The car is followed by two armour-bearers, carrying the shield, bow, and lance, of the hero. Then Alexander's famous horse, Bucephalus, prancing and rearing, and attended by two grooms, who are endeavouring to rein him in.

C. Three of Alexander's favourite generals, Antipater, Perdiccas, and Antigonus, on horseback.

D. Then Leonnatus, who commanded the cavalry, and was one of Alexander's most distinguished friends ; he is followed by a troop of horsemen.

E. The infantry, represented by a group of soldiers on foot.

F. An elephant next appears, loaded with the spoils of the enemy ; near him walks a captive prince, who has been supposed to represent the Prince of Gaza, but rather, I imagine, expresses, in an abstract way, the subjugation of the Princes of the East. A troop of guards close the procession. The shield of the last figure bears (in the original marble) the head of Thorwaldsen.

Returning to the centre. The first figure on the left is the Genius of Peace, who approaches to meet and welcome the conqueror. The Governor of Babylon and his five children follow as suppliants.

G. Next appear three graceful female figures of women, strewing flowers, and a child with a basket of flowers on his head.

H. Then Bagophanes, the treasurer of Darius, and distinguished by his servility to the conqueror, appears with four attendants, about to erect an altar, and burn incense.

I. Next follows a procession of suppliants, bearing gifts ; three superb coursers ; lions and panthers chained, with their keepers, &c.

K. The Chaldean Magi and Priests close this part of the procession. They had foretold that Alexander's *entry* into Babylon would be the *cause* of his destruction.

The third part of the frieze, filling up the lower end of the room, represents the walls of the city, and the open space near it, and the river Euphrates, with spectators, who have assembled to see the show ; people are looking down from the ramparts : below is seen a shepherd with his family ; on the river is a boat with three men ; a fisherman is seated on the bank ; a camel, with a family of peasants, and a few palm trees, express the Oriental locality.

In contemplating this frieze, which is one of the most celebrated works of the sculptor, in a department of his art in which he excelled, that of bas-relief, we are struck by two things ;—first, the exceeding beauty of the composition, in which, without any crowding or confusion, or unnecessary figures, all the circumstances and sentiments of the scene are expressed with the most vivid truth, yet with the ideal treatment proper to sculpture. Secondly, we cannot but feel that the choice of the subject had a fitness which the artist did not contemplate. Alexander entered Babylon to meet his death ; this was his last triumph. Napoleon, in whose honour the work was executed, was then setting out on his Russian expedition, which resulted in his downfall ; he had seen the last of his triumphs. It is curious, also, that, notwithstanding the totally different style of treatment, we are struck by a resemblance to the processions in the newly discovered Nineveh sculptures, where we see a conquering despot, riding in his chariot, attended by the Genius of Victory, while slaves and captives, and spoils, and strange animals, with their keepers, figure conspicuously. The first cast of this frieze in plaster still decorates the Pope's Palace on Monte Cavallo, though now unfitted for the locality. It has twice been executed in marble, once for the Palace of the King of Denmark, at Copenhagen (in 1829) ; and again for Count Somariva, for which he paid 100,000 francs.

227. NAPOLEON. *Colossal Bust.*

As Victor, crowned with laurel. The eagle wings in front, the palm behind, and the cannon ball, are all in questionable taste.

228. LORD BYRON. *Bust.*

Feeble, almost ignoble, and without likeness or character.

Of these two busts I must remark, that neither Napoleon nor Lord Byron ever sat to Thorwaldsen. (*See Portrait Gallery, Nos. 311 and 418.*)

229. MINERVA ADJUDGES THE ARMOUR OF ACHILLES TO ULYSSES. *Bas-relief.* Six figures.

After the death of Achilles in the Trojan War, Ulysses and Ajax contended for the honour of inheriting his arms ; by the advice of Athena (Minerva), they were adjudged by Agamemnon, not to Ajax, the strong man, but to Ulysses, the wise man, in which it must be owned Athena showed some partiality to her favourite ; in consequence of this decision, Ajax was seized with madness and slew himself. The subject is taken from Sophocles. Classical style.

230. APOLLO PLAYING TO THE GRACES AND THE MUSES. *Bas-relief.* Thirteen figures.

Apollo (he is here in his character of Musagetes) is seated on the left, playing on his lyre ; the three Graces, standing on an eminence mutually embracing, appear to listen. In front of Apollo, Euterpe, the Muse of lyric poetry, plays on the double pipe. Terpsichore, the Muse of dance and song, sounds the tambourine ; and Erato, the

Muse who inspired love songs, crowned with flowers, appears behind. The other Muses, Calliope, Clio, Melpomene, Polyhymnia, Urania, Thalia, join in the dance. (To dance at the festivals of the gods was one of the occupations of the Muses; and according to Pindar, the Graces were enthroned on Olympus, next to Apollo.) Classical style.

231. THE FOUR SEASONS. *Four circular Bas-reliefs.*

- A. SPRING, a female figure, attended by two genii bearing baskets of flowers.
- B. SUMMER, a harvest scene, with a group of reapers.
- C. AUTUMN, a hunter returns to his home bearing game; a woman and a child (seated under a vine loaded with grapes) receive him.
- D. WINTER, an old man warming his hands over a brazier, while an old woman lights her lamp.

232. THE GENIUS OF THE NEW YEAR. *Circular Bas-relief.*

- A winged figure expressing the attributes of the four seasons; he has skates to his feet, and bears a bunch of grapes, a sickle and ears of wheat, and a wreath of flowers; around him, in a circle, the twelve signs of the zodiac. Classical—somewhat picturesque treatment.

233. CUPID AND HYMEN. *Bas-relief.*

Love holds the distaff; Hymen spins the thread.

234. CUPID AND GANYMEDE. *Bas-relief.*

Ganymede seated, Cupid standing; they are playing at an ancient game of chance.

235. CUPID AND PSYCHE. *Bas-relief.*

Flying or floating together through the air.

236. CUPID AND HYMEN. *Bas-relief.*

Both winged, borne through the air; Hymen lights his torch; Cupid bends his bow.

237. CUPID BOUND BY THE GRACES. *Bas-relief.*

The three Graces, seated, bind Cupid with garlands of flowers, having first stolen his arms. A very charming and significant allegory; classical treatment.

238. THE BIRTH OF BACCHUS. *Bas-relief.*

239. LOVE CARESSING A DOG. *Bas-relief.*

The dog is here the symbol of fidelity.

240. LOVE MAKING HIS NETS. *Bas-relief.*241. JUPITER DICTATING LAWS TO LOVE. *Bas-relief.*

Jupiter is enthroned, and Cupid, with a tablet in his hand, stands before him, and appears to be writing from his dictation. These three form a series. The conception is poetical, the treatment classical.

242. THE FOUR ELEMENTS. *Bas-relief.*

A. AIR bestrides the eagle, and is armed with the thunder.

B. EARTH guides the lion.

C. WATER, bearing the trident of Neptune, is borne by a dolphin.

D. FIRE, having yoked Cerberus (who guarded the flaming gates of Tartarus), drives him with the fork of Pluto. Elegant and classical, yet somewhat conventional in treatment.

243. BACCHUS FEEDING LOVE. *Bas-relief.*

Bacchus, vine-crowned, and with his attributes (the leopard at his side, and the thyrsus, the staff surmounted by the fir-cone, which lies near him) holds out a cup of wine to the God of Love, who takes it in both hands, with a sort of child-like innocence and unsuspectingness. Classical and very elegant.

244. LOVE AWAKENING PSYCHE. *Bas-relief.*

She has swooned, after opening the casket entrusted to her by Proserpine. Love takes an arrow from his quiver, with which to recal her to life.

245. THE BAPTISM OF CHRIST. *Bas-relief.*

Two figures only ; the Redeemer stands on the water, with hands meekly folded on his breast. St. John holds the shell.

246. A GUARDIAN ANGEL. *Bas-relief.*

The angel directing and protecting the steps of a child.

247. THREE SINGING ANGELS. *Bas-relief.*

Gracefully grouped, and singing from the same music-scroll.

248. THREE PLAYING ANGELS. *Bas-relief.*

One has a lute, the other a harp, the third a pipe.

249. THREE FLOATING INFANT ANGELS. *Bas-relief.*

The artist has well distinguished, in sentiment, these winged angelic boys from three Cupids, and the management of their arms as they embrace is especially skilful and beautiful. These three bas-reliefs of angels decorate the Cathedral at Copenhagen.

250. CHARITY. *Bas-relief.*

A mother with a child in her arms, while another clings to her drapery. Designed for the font in a church at Copenhagen, about the year 1810; executed in marble for the Marquess of Lansdowne.

251. CHRIST BLESSING CHILDREN. *Bas-relief.*

One of the late religious works executed by the artist after his return to Denmark, about the year 1840.

252. THE VIRGIN WITH THE INFANT CHRIST AND ST. JOHN. *Bas-relief.*

A Holy Family, somewhat cold and formal.

CHRISTIAN FRIEDRICH TIECK, the brother of the celebrated poet and critic, Ludwig Tieck, was born in Berlin, 1776. He studied drawing under Godfried Shadow, and then went to Paris, where he studied some years. He was afterwards, under the patronage and direction of Goethe, employed in the decoration of the Grand-Ducal Palace at Weimar. He was invited by Madame de Staël to Switzerland, where he executed several busts, including her own, and that of her second husband, M. Rocca. The King of Bavaria also employed him on a number of the busts for the Valhalla. It does not appear that he has produced any work on a very large scale; he is chiefly remarkable for his busts, and portraits in bas-relief. His atelier was at Berlin, where he formed some excellent scholars; amongst others, the Bohemian, Kiss, whose colossal group of the Amazon and the Lion was so much admired in the Great Exhibition. Tieck died on the 14th of June, 1851.

The following series of eight small statues, seated, form part of a set of fifteen classical subjects, executed in marble, to decorate the sleeping-chamber of the King of Prussia:—

253. EROS, the Greek Cupid.

254. DIONYSOS, the Greek Bacchus.

255. ARIADNE, reclining, and asleep; she is thus represented, because, while sleeping in the Island of Naxos she was deserted by her ungrateful lover Theseus (whose life she had saved), and found there by Bacchus, who made her his bride.

256. PSYCHE, holding the lamp.

257. ACHILLES, holding his sword.

258. ULYSSES, holding his sword, and with the accustomed cap.

259. IPHIGENIA, half kneeling, as victim; the altar and stag behind her.

260. MARS.

THEODORE WAGNER, born at Stutgardt, in 1800; studied under Dannecker.

261. A MAGDALEN. *Statue. Life-size.*

She is reclining on the earth : one hand rests on a book (the Scriptures); in the other she holds a cross, which she contemplates with profound grief. Executed in marble, in 1843. Compare this with the conception of Canova, No. 138. Sacred subject; picturesque treatment.

HERMAN WITTICH, born in 1815; studied in the Academy at Berlin, and afterwards became a pupil of Tieck. One of his best works is a group of Siegfried and Chremhilda, cast in bronze in 1850.

262. HAGAR. *Colossal Group.*

263. A HUNTER. *Statue. Life-size.*

In the left hand he holds his bow, and with the right draws an arrow from his quiver. Full of life, and very well executed. Classical. Compare with No. 20.

MAX WIDNMANN was born in 1812, at Eichstadt, in Bavaria. He studied his art under Schwanthaler, at Munich, and became one of that great artist's favorite pupils and assistants. He has succeeded Schwanthaler as Professor of Sculpture in the Academy at Munich.

264. A HUNTER DEFENDING HIS FAMILY. *Colossal Group.*

The mother clasps her child to her bosom, while the father is contending with an enraged female panther, who appears to have been robbed of her young. This fine animated group was executed in marble in 1851.

265. THE SHIELD OF HERCULES. *Bas-relief.*

As described by Hesiod. Compare with No. 215.

EMILIUS WOLFF, born at Berlin in 1796; studied with Rudolf Schadow, and afterwards with Thorwaldsen. He is settled at Rome, where he has a distinguished reputation. He excels in animals, and has executed some very good works in the religious style. Wolff visited England in 1841; obtained the patronage of the Queen and Prince Albert; and executed a statue of the Prince in the costume of a Greek warrior.

266. TELEPHUS SUCKLED BY A HIND. *Group*. Smaller than life.

Telephus, the son of Hercules, and Augeia (a priestess of Minerva) was, after his birth, exposed on Mount Parthenion, where he was found and suckled by a hind; he was afterwards King of Mysia. The original marble was executed for the King of Prussia.

267. A NEREIDE. *Statue*. Life-size.

Or, rather, a nymph fishing (*Pescatrice*); she is reclining on the sea-shore, with shell-fish near her.

268. A GERMAN MAIDEN WITH A LAMB. *Statuette*.

Executed in marble for Mr. Yates, of Liverpool (?). Picturesque.

269. WINTER. *Statue*. Small life-size.

Represented here by a boy, or genius, wrapped in a lion's skin, holding in one hand a fir-cone, with which, in Italy, they kindle the fire. In the ornamental style.

270. DIANA. *Statue*. Small life-size.

Standing, and leaning on her bow. Classical

271. A FLOWER GIRL. *Statuette*.

Standing, with a basket of flowers on her head. In the ornamental style.

JOHN NEPOMUCH ZWERGER, born in 1798, at Donau-Eschingen, in Wurtemberg; studied under Dannecker and Thorwaldsen. He is Professor of Sculpture at Frankfort.

272. A SHEPHERD BOY. *Statue*. Smaller than life.

He is seated, with one hand holding his pipe, with the other caressing his dog. Classical.

STATUES ON THE UPPER GARDEN TERRACE.

Subjects.	Sculptors.
1. BIRMINGHAM	JOHN BELL.
2. SHEFFIELD	JOHN BELL.
3. CALIFORNIA	JOHN BELL.
4. AUSTRALIA	JOHN BELL.
5. THE UNITED STATES . .	HIRAM POWERS.
6. CANADA	LAUNITZ.
7. RUSSIA	LAUNITZ.
8. BELGIUM	GEEFS.
9. PARIS	ETEX.
10. MULHOUSE	
11. LYONS	
12. MARSEILLES	
13. BELFAST	LEGREW.
14. MANCHESTER	THEED.
15. LIVERPOOL	SPENCE.
16. GLASGOW	MARSHALL.
17. INDIA	
18. CHINA	
19. EGYPT	
20. TURKEY	
21. GREECE	
22. SOUTH AMERICA	MONTI.
23. ITALY	MONTI.
24. SPAIN	MONTI.
25. HOLLAND	MONTI.
26. THE ZOLLVEREIN*	MONTI.

* The northern states of Germany, which have entered into a bond for mutual protection in custom-house duties and commerce, are denominated the ZOLLVEREIN. The idea is here represented by a grand female figure, wearing the imperial crown and mantle, and protecting a boy and girl, the former carrying a specimen of the raw material, and the latter holding the manufactured web. This group is very nobly conceived.

THE
NATURAL HISTORY DEPARTMENT
OF THE
CRYSTAL PALACE DESCRIBED.

ETHNOLOGY.

By DR. R. G. LATHAM, M.D.

ZOOLOGY AND BOTANY.

By EDWARD FORBES, F.R.S.,

Professor in the University of Edinburgh.



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PREFACE.

THE Natural History, which forms the subject of this Handbook, is of a somewhat more comprehensive kind than the current meaning of the words would suggest.

It comprises not only Botany and Zoology proper, but also ETHNOLOGY, or, the Science of Human Races.

Ethnology, from the greater novelty of the subject and its comparative importance, occupies the first and larger part of this little volume. The second part is, however, absolutely necessary to the full illustration of the first ; and in order that each may reflect due light upon the other, the reader will do well, after going through the notice of each Ethnological group, to refer to the corresponding description in the Botanical and Zoological portion.

In the heading of each group is indicated the page for reference.

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THE NATURAL HISTORY COURT.

PART I.

ETHNOLOGY.

Ethnology is compounded of two Greek words, the latter of which scarcely requires explanation, because it already forms part of a numerous class of compounds with which the learned reader is well acquainted. The general reader, too, is perhaps equally familiar with them. We have them in such words as *Geo-logy*, *Astro-logy*, *Physio-logy*, and a long list besides. The Greek form of these would be *Geo-logia*, *Astro-logia*, &c. The basis of the term is the substantive *logos*, meaning a *word*. In its modified form, however, and in its application as the element of a compound word, it means the *principles*, or *science*, of the department (whatever it may be) that is denoted by the root which precedes it. In the word before us it means the *principles* of that department of human knowledge which is denoted by the form *Ethno*.

Ethnology means the science, not exactly of the different *nations of the world*, but of the different *varieties of the human species*.

It is not thought necessary to enlarge upon this further, since, it is hoped, that the groups to which the visitor is directed will sufficiently tell their own tale. The extent to which they differ from each other is manifest. Still more do they differ from such groups of Englishmen, Frenchmen, Germans, and other Europeans as may collect around them.

As a general rule the varieties that are especially illustrated are foreign to Europe; it being supposed that the character of most

European populations is sufficiently understand. Hence, the Ethnology is that of Asia, Africa, and the New World. Of these, the most remarkable varieties are found under the extremes of heat and cold; under the tropics, and within the arctic circle. The intermediate and more temperate parts of the different continents, though by no means deficient in interesting and important varieties, supply fewer.

Of the populations within the arctic circle, it is only those of America that are illustrated (viz., in the Greenland group). The character, however, of the tribes thus far north, is pretty similar in all three continents—in Asia and Europe for the new, in America for the old, world.

The science of ethnology is, to a great extent, a new one, and this has been our excuse for enlarging upon the meaning, and entering into the origin of the word. Even ethnological museums are rare. The plan, however, of the groups under notice, is different from that of ordinary museums, and, at the same time, one which is, now, for the first time attempted. The trees, plants, animals, and human occupants of the different portions of the earth's surface are grouped together—so that the allied sciences of botany, zoology, and ethnology illustrate each other. Hence, the arrangement is *geographical*.

The arrangement is so far geographical that, to a certain extent, the visitor is enabled to place himself in respect to the objects before him in the same relation as he would be to a map of the world. Here, the North lies in front of him, the East to his right, the West to his left. In like manner, the groups on his right belong to Europe, Asia, and Africa; those on his left to America. In other words—the Old World is on one side, the New on the other. The relations of North and South, however, are given with less nicety. As a general rule, however, the Southern parts of the two worlds (the old and new), are the parts nearest the entrance—and the Northern parts lie beyond them.

In the Indian Islands the plan of giving the exact botany of the country under notice has been departed from—owing to the difficulties of detail in the case of an inter-tropical vegetation, of which but few specimens are found in European collections.

GROUP I.

TIBETANS. (FOR ZOOLOGY, &c. See p. 82.)

THE figures here are Tibetans. The variety to which both belong is usually called the *Mongolian*; by which it is meant that the most remarkable examples of it are to be found in the Chinese province of Mongolia—to the west of the Great Wall. Here it is where the cheek-bones attain a greater breadth than is the case with even the figures before us, where the nose is more flattened, and where the distance between the eyes is greater. Here it is where one of the great conquerors of the world arose, Jinjiz-Khan, in the thirteenth century; under whom, and under whose successors, nearly half the world trembled at the terrible name of *Mongol*. However, at present, their character is a very different one. The Mongolians of the nineteenth century are quiet, peaceable men, subject to China and Russia—chiefly, however, to China.

Thus much has been said concerning the Mongolians, in order to explain the meaning of the term. It has two powers. It is used in a general and in a limited sense. When *limited*, it means the inhabitant of *Mongolia*; when *general*, it denotes any one of the numerous allied populations—allied in respect to their physical organisation.

Of all the Mongol populations, the Chinese are the most civilised; unless we make an exception in favour of the equally Mongolian Japanese.

The Tibetans are subject to the Chinese, similar to a great extent in form, similar to a great extent in creed, but dissimilar in habits.

The Tibetans are a *pastoral*, the Chinese an eminently *agricultural* population.

As the southern frontier of the Tibetan family comes in contact with the northern provinces of India—as some portion of the Tibetan area is absolutely under either the British or some other Indian government—we may expect to find the Mongolians on *both* sides of the Himalayan Mountains—in India, as well as in Chinese Tartary.

This prepares us for—

GROUP II.

EAST INDIANS. (*See p. 82.*)

THE Tibetan (the figure on the left) we have seen before. He differs from those of Group I. only in belonging to the southern side of the Himalayas ;—to the parts drained by the Sutlej ; to the water-system of the Indus.

In India Proper the languages fall into two divisions : those akin to the Tamul, spoken in the Dekhan, or Southern India, and those akin to the Hindúi, spoken along the northern bank of the Ganges ; in Oude, &c.

There are also in India Proper two types of physical form ; in one the colour is dark, or even black, the skin coarse, the face flattened, the lips thick ; in the other the colour is brunette, the nose aquiline, the eyebrows arched, regular, and delicate, the lips of moderate thickness, the face oval, the features intelligent. Each is represented in the present group, though neither in the extreme form.

As a general, but by no means as an invariable, rule, the darker complexions preponderate over the lighter ones as we go southwards, except in the mountains, where the skin becomes fairer.

It is not considered necessary to enlarge upon what is called the system of *caste* in India. It means that the son follows the business of the father, so that the descendants of (say) a blacksmith will be blacksmiths, and so on. It also means that between individuals of different *castes* there are certain prejudices ; certain points whereon there is a reluctance to intermix. Hence, individuals of a higher, refuse to intermarry with those of a lower *caste*. They refuse also to take their meals with them.

Now, as a general, but by no means as an invariable, rule, the higher the *caste* the greater the predominance of the second type of form, *i.e.*, the finer the features, the clearer the complexion.

India and China, we must remember, are countries that have long been civilised—civilised after their own peculiar fashion. More than this, they are countries from which a civilisation has been diffused over districts more or less barbarous. On the other hand, the Mahometan creed has diffused, and is diffusing itself,

over India, at the expense of the original (so-called) Braminical and Buddhist religions.

The extent to which Indian civilisation has (after first spreading itself abroad) been modified by a subsequent diffusion of Mahometanism, will be seen when we move from India to the Islands of the Indian Archipelago—Sumatra, Java, Borneo, &c.

Here the division of the human species to which the populations belong is the *Malay*—just as that to which the Chinese and Tibetans were referred was the Mongolian.

Just, too, as the word *Mongolian* had a *wider* and a *narrower* signification, so has the term *Malay*. A true and proper Malay is a Mahometan, from either certain parts of Sumatra, or certain parts of the Malayan Peninsula—from Sincapore, from Malacca, from Penang, from Bencoolen, &c. On the other hand, a member of the Malay family, in the wider sense of the word, may be a Pagan in religion, an Indian in doctrine, or a native of Java or Borneo, in respect to his locality.

The Malays, in the wider sense of the word, whatever may be the minor differences between them, have the same general physiognomy; being short rather than tall, darker than the generality of Mongolians, though lighter than the southern Indians, and broad-faced, though less so than the more extreme Mongolians. When in contact with the sea, they exhibit decided maritime habits. Many other of their customs in detail deserve notice.

Bodily disfigurements under the idea of ornament.—The Malay dress is becoming; but the habit of permanently disfiguring parts of the body under the idea of ornament, is of sufficient prominence to take place amongst the characteristics of the branch.

a. Tattooing.—This is sometimes limited, sometimes general: sometimes over the whole body, sometimes confined to the arms only. In Africa the patterns vary with the tribe. In certain Malay districts, an approach to the distinction may be found; for instance, we hear in Borneo of some tribes that always tattoo, of others that partially tattoo, of others that do not tattoo at all. Nay more; the habit of tattooing seems in some cases to go along with certain other habits—by no means naturally connected with it. Thus certain of the Borneo non-tattooed tribes never use the *Sumpitan*, or blow-pipe; whilst others are tattooed, and use it.

So at least Sir J. Brooke was informed; although I think the careful peruser of his journal will find that the coincidence is not always complete.

b. Depilation.—Depilation is effected either by quick-lime or tweezers. Generally, I believe, the parts of the body which are meant to be kept smooth are rubbed with quick-lime ; and the isolated hairs that afterwards appear, are plucked out carefully by tweezers in detail.

c. Filing the teeth, dyeing the teeth. This is a Malay habit, and there are not less than three varieties of this operation.

1. Sometimes the enamel, and no more, is filed off. This enables the tooth to receive and retain its appropriate dye.

2. Sometimes the teeth are merely pointed.

3. Sometimes they are filed down to the gums.

Dyeing may follow filing, or not, as the case may be.

In Sumatra, where a jetty blackness is aimed at, the empyreumatic oil of the cocoa-nut is used. Even, however, if no dyeing follow, the teeth will become black from the simple filing, if the chewing of the betel-nut be habitual.

d. Distension of the ears.—Many of the tribes that file their teeth, also distend their ears. Both are Malay habits. In some parts of Sumatra, when the child is young, the ear is bored, and rings are put in. In other parts, however, the rings are weighted, so as to pull down the lobe ; or ornaments, gradually increased in diameter, are inserted ; so that the perforation becomes enlarged.

Simple perforation may extend to a mere multiplication of the holes of the ear. In Borneo, the Sakarran tribes wear more ear-rings than one, and are distinguished accordingly ; “when you meet a man with many rings distrust him” being one of their cautions. Mr. Brooke met a Sakarran with twelve rings in his ear.

e. Growth of the nails.—In parts of Borneo, the right thumb-nail is encouraged to grow to a great length. So it is in parts of the Philippines.

Running-a-muck.—A Malay is capable of so far working himself into fury, of so far yielding to some spontaneous impulse, or of so far exciting himself by stimulants, as to become totally regardless of what danger he exposes himself to. Hence, he rushes forth as an infuriated animal, and attacks all who fall in his way, until having expended his morbid fury he falls down exhausted. This is called *running-a-muck*.

Gambling.—This habit, or rather passion, is shared by the Malays, the Indians, the Chinese, and the Indo-Chinese ; quail-fighting and cock-fighting being the forms in which it shows itself.

A Malay will lose all his property on a favourite bird ; and, having lost that, stake his family ; and after the loss of wife and children, his own personal liberty : being prepared to serve as a slave in case of losing.

Narcotic stimulants and masticatories.—Chewing the betel-nut is almost universal in some of the Malay countries ; the use of opiates and tobacco being also common.

The nut of the *Areca catechu*, is wrapped in the leaf of the *piper betel*, the first being astringent, the second pungent. The addition of lime completes the preparation. This stimulates the salivary glands, tinges the saliva red, and discolours the teeth.

Of the chief islands occupied by the Malay family, the first two under notice are

SUMATRA—and

JAVA.—These being taken together, give us

GROUP III. (p. 91.)

A. SUMATRANS. B. JAVANESE (OPIUM SMOKERS).

A. The populations of Sumatra exhibit different degrees of civilisation to an extent found in few areas of equal size : the difference in their religious creeds being proportionately broad. There are the extreme forms of rude paganism ; there are traces of the Indian forms of religion ; and there is Mahometanism. The least clothed of the figures before us is a *Lubu*, one of the wildest, rudest, and weakest of all the populations. The position of the *Lubus* in Sumatra is that of the Bushmen of South Africa, for they are a fragmentary population, driven into the more inaccessible districts by tribes stronger than themselves ; without arts, and without settled habitations.

The next are *Battas*, whose civilisation is some degrees above that of the *Lubu*. A great part of their present area belonged to this last named population, who are, probably, *Battas* in the very lowest stage of development. These require further notice. They belong to the northern half of Sumatra, though without reaching the northern extremity of the island.

At the very northern end we have the kingdom of Atshin, Achin, or Acheen, where the religion is Mahometan, and where the alphabet is the Arabic ; Atshin being the part of Sumatra where the influence of the Arabian trade, Arabian religion, and Arabian language, have been the greatest.

South of Atshin is the Batta country. Here there is only an

imperfect Mahometanism, with no use of the Arabic alphabet, and but little tincture of Arab cultivation.

The rivers in the Batta country are inconsiderable, so are the forests ; for the country is an elevated platform—dry, exposed, and parched. The luxuriant vegetation of so many regions in this part of the world, finds no place here ; and instead of it, we have sand, hardened clay, bare rocks swept by strong currents of wind and exposed to an equatorial sun.

The Battas are cannibals ; they are also a lettered population. It is believed that this combination of rudeness and civilisation occurs nowhere else, a combination which, however, is beyond doubt.

In the Batta alphabet we have books, almanacks, &c.

On the Batta cannibalism, hear so competent an authority as Marsden. “They,” the Battas, “do not eat human flesh as the means of satisfying the cravings of nature, for there can be no want of sustenance to the inhabitants of such a country and climate, who reject no animal food of any kind ; nor is it sought after as a gluttonous delicacy.

“The *Battas* eat it as a species of ceremony, as a mode of showing their detestation of certain crimes by an ignominious punishment, and as a savage display of revenge and insult to their unfortunate enemies. The objects of this barbarous repast are prisoners taken in war, especially if badly wounded, the bodies of the slain, and offenders condemned for certain capital crimes, especially for adultery. Prisoners unwounded (but they are not much disposed to give quarter) may be ransomed or sold as slaves, where the quarrel is not too inveterate ; and the convicts, there is reason to believe, rarely suffer when their friends are in circumstances to redeem them by the customary equivalent of twenty *binchang*s, or eighty dollars. These are tried by the people of the tribe where the offence was committed, but cannot be executed until their own particular *raja* has been made acquainted with the sentence, who, when he acknowledges the justice of the intended punishment, sends a cloth to cover the head of the delinquent, together with a large dish of salt and lemons. The unhappy victim is then delivered into the hands of the injured party (if it be a private wrong, or, in the case of a prisoner to the warriors) by whom he is tied to a stake ; lances are thrown at him from a certain distance by this person, his relatives, and friends ; and when mortally wounded, they run up to him, as if in a transport of passion, cut pieces from the body with their knives, dip them in the dish of salt, lemon-

juice, and red pepper, slightly broil them over a fire prepared for the purpose, and swallow the morsels with a degree of savage enthusiasm. Sometimes (I presume according to the degree of their animosity and resentment) the whole is devoured by the bystanders; and instances have been known where, with barbarity still more aggravated, they tear the flesh from the carcase with their teeth. To such a depth of depravity may man be plunged, when neither religion nor philosophy enlighten his steps! All that can be said in extenuation of the horror of this diabolical ceremony is, that no view appears to be entertained of torturing the sufferers, of increasing or lengthening out the pangs of death; the whole fury is directed against the corpse, warm, indeed, with the remains of life, but past the sensation of pain. A difference of opinion has existed with respect to the practice of eating the bodies of their enemies actually slain in war; but subsequent enquiry has satisfied me of its being done, especially in the case of distinguished persons, or those who have been accessories to the quarrel. It should be observed that their campaigns (which may be aptly compared to the predatory excursions of our Borderers) often terminate with the loss of not more than half-a-dozen men on both sides. The skulls of the victims are hung up as trophies in the open buildings in front of their houses, and are occasionally ransomed by their surviving relations for a sum of money."—*Marsden's Sumatra*, pp. 391-2.

The Battas have, probably, been more civilised than they are now—India being the source of their civilisation. This is shown in the following imperfect sketch of their creed—which is Indian, corrupted and degenerate.

"The inhabitants of this country have many fabulous stories, which shall be briefly mentioned. They acknowledge three deities as rulers of the world, who are respectively named, *Batara-guru*, *Sori-pada*, and *Mangallah-bulang*. The first, say they, bears rule in heaven, is the father of all mankind, and partly, under the following circumstances, creator of the earth; which from the beginning of time had been supported on the head of *Naga-padoha*; but growing weary at length, he shook his head, which occasioned the earth to sink, and nothing remained in the world excepting water. They do not pretend to a knowledge of the creation of this original earth and water; but say that at the period when the latter covered every thing, the chief deity, *Batara-guru*, had a daughter named *Puti-orka-bulan*, who requested permission to descend to these lower regions, and accordingly came

down on a white owl, accompanied by a dog ; but not being able, by reason of the waters, to continue there, her father let fall from heaven a lofty mountain, named *Bakarra*, now situated in the *Batta* country, as a dwelling for his child ; and from this mountain all other land gradually proceeded. The earth was once more supported on the three horns of *Naga-padoha* ; and that he might never again suffer it to fall off, *Batara-guhu* sent his son, named, *Layang-layang-mandi* (literally ‘the dipping swallow’), to bind him hand and foot. But to his occasionally shaking his head they ascribe the effect of earthquakes. *Puti-orta-bulan* had afterwards, during her residence on earth, three sons and three daughters, from whom sprang the whole human race.

“The second of their deities has the rule of the air, betwixt earth and heaven ; and the third that of the earth ; but these two are considered as subordinate to the first. Besides these, they have as many inferior deities as there are sensible objects on earth, or circumstances in human society ; of which some preside over the sea, others over rivers, over woods, over war, and the like. They believe, likewise, in four evil spirits, dwelling in four separate mountains ; and whatever ill befalls them they attribute to the agency of one of these demons. On such occasions they apply to one of their cunning men, who has recourse to his art ; and by cutting a lemon ascertains which of these has been the author of the mischief, and by what means the evil spirit may be propitiated ; which always proves to be the sacrificing a buffalo, hog, goat, or whatever animal the wizard happens on that day to be most inclined to eat. When the address is made to any of the superior and beneficent deities for assistance, and the priest directs an offering of a horse, cow, dog, hog, or fowl, care must be taken that the animal to be sacrificed is entirely white.

“They have also a vague and confused idea of the immortality of the human soul, and of a future state of happiness or misery. They say that the soul of a dying person makes its escape through the nostrils, and is borne away by the wind ; to heaven, if of a person who has led a good life ; but if of an evil-doer, to a great cauldron, where it shall be exposed to fire until such time as *Batara-guru* shall judge it to have suffered punishment proportioned to its sins ; and feeling compassion shall take it to himself in heaven : that finally the time shall come when the chains and bands of *Naga-padoha* shall be worn away, and he shall once more allow the earth to sink ; that the sun will be then no more than a cubit’s distance from it, and that the souls of those who, having

lived well, shall remain alive at the last day, shall in like manner go to heaven, and those of the wicked be consigned to the before-mentioned cauldron, intensely heated by the near approach of the sun's rays, to be there tormented by a minister of *Batara-guru*, named *Suraya-guru*, until, having expiated their offences, they shall be thought worthy of reception into the heavenly regions."

The remaining male figures represent two warriors from Pulo Nias, a small island on the Western coast of Sumatra; the cap and coat of one being made of the fibres from the leaf-stalk of the *gumuti* palm.

"The Nias people are remarkable for their docility and expertness in handy-craft work, and become excellent house-carpenters and joiners; and, as an instance of their skill in the arts, they practise that of letting blood by cupping, in a mode nearly similar to ours. They are industrious and frugal, temperate and regular in their habits, but, at the same time, avaricious, sullen, obstinate, vindictive, and sanguinary. Although much employed as domestic slaves (particularly by the Dutch) they are always esteemed dangerous in that capacity; a defect in their character which philosophers will not hesitate to excuse in an independent people torn by violence from their country and connexions. They frequently kill themselves when disgusted with their situation, or unhappy in their families, and often their wives at the same time, who appeared, from the circumstances under which they were found, to have been consenting to the desperate act. They were both dressed in their bed apparel (the remainder being previously destroyed), and the female, in more than one instance, that came under notice, had struggled so little, as not to discompose her hair, or remove her head from the pillow. It is said that in their own country they expose their children, by suspending them in a bag from a tree, when they despair of being able to bring them up. The mode seems to be adopted with the view of preserving them from animals of prey, and giving them a chance of being saved by persons in more easy circumstances."—*Marsden's Sumatra*, p. 476.

B. The three opium-smokers are Javanese of the lower orders.

Java differs from Sumatra in its higher standard of civilisation, and in the greater extent to which it has been acted upon by Indian influences. At one time, these were generally diffused over the island; not, perhaps, to the utter and absolute extinction of the original Paganism, but, still, largely and generally. At present, however, the prevailing influences are Arab, *i.e.*, Mahometan;

and Mahometanism has superseded Hindúism in all parts of the island, except one interesting locality—the range of the Tenggher Mountains.

“To the eastward of *Surabáya*, and on the range of hills connected with *Gúnung Dasar*, and lying partly in the district of *Pasúruan*, and partly in that of *Probolingo*, known by the name of the *Teng’ger* mountain, we find the remnant of a people still following the Hindu worship, who merit attention, not only on account of their being the sole depositaries of the rites and doctrines of that religion existing at this day on Java, but as exhibiting an interesting singularity and simplicity of character.

“These people occupy about forty villages, scattered along this range of hills, in the neighbourhood of what is termed the Sandy Sea. The site of their villages, as well as the construction of their houses, is peculiar, and differ entirely from what is elsewhere observed on Java. They are not shaded by trees but built on spacious open terraces, rising one above the other, each house occupying a terrace, and being in length from thirty to seventy, and even eighty feet. The door is invariably in one corner, at the end of the building opposite to that in which the fire-place is built. The building appears to be constructed with the ordinary roof, having along the front an enclosed veranda or gallery, about eight feet broad. The fire-place is built of brick, and is so highly venerated that it is considered a sacrilege for any stranger to touch it. Across the upper part of the building rafters are run, so as to form a kind of attic story, in which are deposited the most valuable property and implements of husbandry.

“The head of the village takes the title of *Peting’ gi*, as in the low-lands, and is generally assisted by a *Kabáyan*, both elected by the people from their own village. There are four priests who are here termed *Dúkuns* (a term elsewhere only applied to doctors and midwives), having charge of the state records and the sacred books.

“These *Dúkuns*, who are in general intelligent men, can give no account of the era when they were first established on these hills; they can produce no traditional history of their origin, whence they came, or who entrusted them with the sacred books, to the faith contained in which they still adhere. These, they concur in stating, were handed down to them by their fathers, to whose hereditary office of preserving them they have succeeded. The sole duty required of them is again to hand them down in safety to their children, and to perform the *púja* (praisegiving), according to the directions they contain. These records consist of

three compositions, written on the *lontar*-leaf, detailing the origin of the world, disclosing the attributes of the Deity, and prescribing the forms of worship to be observed on different occasions. When a woman is delivered of her first child, the *Dúkun* takes a leaf of the *alang* grass, and scraping the skin of the hands of the mother and her infant, as well as the ground, pronounces a short benediction.

“When a marriage is agreed upon, the bride and bridegroom being brought before the *Dúkun* within the house, in the first place bow with respect towards the south, then to the fire-place, then to the earth, and lastly, on looking up, to the upper story of the house where the implements of husbandry are placed. The parties then, submissively bowing to the *Dúkun*, he repeats a prayer, while the bride washes the feet of the bridegroom. At the conclusion of this ceremony, the friends and family of the parties make presents to each of krises, buffaloes, implements of husbandry, &c. ; in return for which the bride and bridegroom respectfully present them with betel-leaf.

“At the marriage-feast which ensues, the *Dúkun* repeats two *púja*. The marriage is not, however, consummated till the fifth day after the above ceremony. This interval between the solemnities and consummation of marriage is termed by them *undang mántu* ; and is in some cases still observed by the Javans in other parts of the island, under the name, *indung mántu*.

“At the interment of an inhabitant of *Teng’ger*, the corpse is lowered into the grave with the head placed towards the south (contrary to the direction observed by the Mahometans), and is guarded from the immediate contact of the earth by a covering of bambus and planks. When the grave is closed, two posts are planted over the body : one erected perpendicularly on the breast, the other on the lower part of the belly ; and between them is placed a hollowed bambu in an inverted position, into which, during successive days, they daily pour a vessel of pure water, laying beside the bambu two dishes, also daily replenished with eatables. At the expiration of the seventh day, the feast of the dead is announced, and the relations and friends of the deceased assemble to be present at the ceremony, and to partake of entertainments conducted in the following manner :

“A figure of about half a cubit high, representing the human form, made of leaves and ornamented with variegated flowers, is prepared and placed in a conspicuous situation, supported round the body by the clothes of the deceased. The *Dúkun* then places

in front of the garland an incense-pot with burning ashes, together with a vessel containing water, and repeats the two *púja* to fire and water.

“The clothes of the deceased are then divided among the relatives and friends ; the garland is burned ; another *púja* is repeated ; while the remains of the sacred water are sprinkled over the feast. The parties now sit down to the enjoyment of it, invoking a blessing from the Almighty on themselves, their houses, and their lands. No more solemnities are observed till the expiration of a thousand days ; when, if the memory of the deceased is beloved and cherished, the ceremony and feast are repeated ; if otherwise, no further notice is taken of him : and having thus obtained what the Romans call his *justa*, he is allowed to be forgotten.

“ Being questioned regarding the tenets of their religion, they replied that they believed in a *Déwa*, who was all-powerful ; that the name by which the *Déwa* was designated was *Búmi Trúka Sám'yáng Dewáta Bátor*, and that the particulars of their worship were contained in a book called *Pángláwu*, which they presented to me.

“ On being questioned regarding the *adat* against adultery, theft, and other crimes, their reply was unanimous and ready—that crimes of this kind were unknown to them, and that consequently no punishment was fixed, either by law or custom ; that if a man did wrong, the head of the village chid him for it, the reproach of which was always sufficient punishment for a man of *Teng'ger*. This account of their moral character is fully confirmed by the Regents of the districts, under whose authority they are placed, and also by the residents. They, in fact, seem to be almost without crime, and are universally peaceable, orderly, honest, industrious, and happy. They are unacquainted with the vice of gambling and the use of opium.

“ The aggregate population is about twelve hundred souls ; and they occupy, without exception, the most beautifully rich and romantic spots on Java ; a region in which the thermometer is frequently as low as forty-two. The summits and slopes of the hills are covered with Alpine firs, and plants common to an European climate flourish in luxuriance.

“ Their language does not differ much from the Javan of the present day, though more gutturally pronounced. Upon a comparison of about a hundred words with the Javan vernacular, two only were found to differ. They do not marry or intermix

with the people of the lowlands, priding themselves on their independence and purity in this respect.”—*Raffles's History of Java*.

GROUP IV.

DYAKS OF BORNEO, A. MALES ; B. FEMALES.

The native, and aboriginal tribes of Borneo, have no general name by which they designate themselves, neither have they a general name for their island ; and this is a fact which occurs pretty generally throughout the Indian Archipelago. A mere islet, a piece of land visibly and palpably surrounded by water—takes the name of *pulo* (*island*) ; but the *larger* masses like Celebes, Borneo, Sumatra, and (as Mr. Craufurd writes) each and all of the islands with the single exception of Borneo, are treated as continents,—so narrow is the knowledge of the inhabitants and so limited their powers of comprehension and generalisation. Hence, *Borneo* is an European rather than a native term ; taken from the name of a particular portion of the island and extended to the whole. It was first used by Pigafetta, a companion of Magalhan, during his voyage round the world in 1521. This gave it a currency in Europe which it has maintained ever since.

As to the different divisions of the population, they generally take their designation from the name of the stream on which they reside ; so that when we hear of such tribes as the Sarebas, the Lundu, the Sakarran, &c., we may safely conclude that rivers so called form their several occupancies.

The natives, then, have no general name by which they designate themselves collectively. But *we* have. *We*—*i.e.*, the Europeans—call them *Dyaks*. *Dyak* is a Malay word—much such a word as *Savage*, or *Barbarian*—so that expressions like *Dyak*, *Sarebas* (the *savages of the Sarebas*), &c., are only partially native—partially native and partially Malay.

The Malay origin of the word indicates the existence of a Malay population in, or in the neighbourhood of, the island ; a Malay population as well as a native. And such is the case. Over and above the proper aborigines, we find in Borneo, Chinese from China, Bugis from the Island of Celebes, and (as aforesaid) Malays from the Malayan Peninsula and Sumatra.

It is the aborigines, however, who alone are represented in the group before us—the Dyaks as opposed to the Malays. And the particular Dyak division is *not* the one with which an Englishman

is the most familiar. The Sarebas Dyaks, the Lundu Dyaks, the Sakarran Dyaks, &c., are the best known to us, inasmuch as it is those who come in contact with the Rajahship of Sarawak, and the parts under the influence of Sir James Brooke. But the Dyaks before us come from the south and the south-east, rather than from the north-west and west, and from the Dutch parts of the island rather than from the English.

The aborigines of Borneo belong to the great Malay family, so that they are essentially the same as the aborigines of Sumatra and Java, &c. But they have this important characteristic ; they have been the least touched by either Indian or Arabic influences. They are the least Hindu, the least Mahometan, the most Pagan. Neither have they any alphabet ; at the same time, some vestiges of Indian culture undoubtedly exist.

The Dyak of Borneo is the Malay in his most unmodified and primitive condition, and it is amongst the Dyaks of Borneo that the characteristic customs are to be found. They are divided into, probably, 100 different tribes, with, probably, 100 dialects ; so far are they from the organisation of a concentrated political power. As some tribes, however, are more powerful than others, and as such tribes encroach and conquer, the tendency towards consolidation exists.

Of such tribes, the most important are the Kayans, occupants of the central part of the island, cultivators of the soil, domesticators of animals, forgers of iron. They are a dominant and encroaching population ; the Kanawit, and the other tribes more immediately allied, being their tributaries. The names which they give to both the other Dyaks and the Malays, are derisive and insulting ; and other circumstances besides this show the extent to which they are a proud, self-respecting population. Their dignity of manner and deportment is favourably contrasted with the comparative servility of the Malays. As to their morals, the accounts are conflicting. The utter absence of female chastity, affirmed by Mr. Law, is denied by Mr. Burns, whose opportunities for acquiring knowledge seem to have been the better, but who writes somewhat in the spirit of an advocate and admirer. The same author considers that their taste for head-hunting has been exaggerated ; at any rate, the custom of handing down heads from generation to generation, as honourable heirlooms, wants confirmation, and besides this, has certain positive facts against it. When two of their chiefs changed their residence, an accumulation of 400 skulls was thrown away, instead of being

removed with care and honour. Human sacrifices, on the other hand, are admitted by Mr. Burns to exist ; with the reservation that the practice decreases, and that the victim is a member of some other tribe.

It was from the parts about the Kayan river that they began their conquests. Successful in holding their own, they suffer from disease rather than war. At intervals of twelve or fifteen years, the small-pox rages as an epidemic ; whilst fever, ague, dysentery, and rheumatism, are endemic. To tattoo the body, to bore and stretch the ears, to wear pendant ear-rings of twenty ounces, so that the ears and breasts meet, are the more characteristic elements of the Kayan cosmesis. In the first of these operations the performer pricks the pattern with a needle, and then engrains the smoke of a dammer torch ; so that the process is partially that of the simple tattoo, and partially that of inustion. Mutual friendships or brotherhoods, are ratified by the not unusual ceremony of mixing blood. This Mr. Burns considers as peculiar to the Kayan amongst the populations of Borneo. That of drawing omens from the flight of birds is common to them and the other tribes.

After death, the body is kept in the house from four to eight days. Torches are kept burning beside the coffin which contains it ; and if one of them go out, bad luck is augured from its extinction. For four or five days, too, after the removal of the corpse, they are still kept alight. Previous, however, to the removal, a feast is prepared ; some of the food being placed beside the coffin, whilst the remainder regales the relatives of the deceased. The mourning of the women is loud, passionate, and full of gesticulation. They hug the decomposing body ; they inhale its odours, and finally, they attend it to the place of its ultimate disposal, which is the loft of a small wooden house, built on pillars, about twelve feet high.

The burial ceremonies are more elaborate than those which accompany the birth or naming of children ; those of marriage are the simplest. To swim, to wrestle, to blow the sumpitan, to use the sword, and to throw the spear, are the chief elements in the training of the Kayan youth.*

This notice has contained some remarkable suggestions. What means the allusion to the head-hunting ? No trophy is more honourable among the Dyaks of Borneo, than a human head ; the head of a conquered enemy. These are preserved in the houses as tokens ; so that the number of skulls is a measure of the prowess

* Burns, in "Journal of the Indian Archipelago."

of the possessor. In tribes, where this feeling becomes morbid, no young man can marry before he has presented his future bride with a human head, cut off by himself. Hence, for a marriage to take place, an enemy must be either found or made.

It may easily be imagined that this engenders a chronic state of warfare between tribe and tribe ; to which, we may add, as another of the scourges of the Dyak population, the piracy that is practised along the whole of the sea-coasts, and on the lower courses of the numerous rivers.

Cannibalism in Sumatra ; head-hunting in Borneo—such are the characteristics of two of the more important branches of the Malay family, and they are practices which are manifestly condemnatory to the moral character of the nations in which they occur. We must, however, take the evidence to their existence as we find it. On the other hand, it is a good rule to receive with caution all accounts that violate the common feelings of human nature, and to allow ourselves to believe that causes, as yet imperfectly understood, modify and diminish practices so horrible. That it should be so general as the theory demands is incompatible with the proportions between the male and female populations, which are much the same in Borneo as elsewhere. So it is, also, with the express statement of Sir J. Brooke, who says, that the passion for heads has much diminished amongst certain of the Sarawak tribes. In one case, an offer of some was refused ; the reason alleged being that it would revive fresh sorrows. The parties who thus declined, gave a favourable account of some of the customs by which the horrors of a Dyak war were abated :—

“ If one tribe claimed a debt of another, it was always demanded, and the claim discussed. If payment was refused, the claimants departed, telling the others to listen to their birds, as they might expect an attack. Even after this, it was often the case, that a tribe friendly to each mediated between them, and endeavoured to make a settlement of their contending claims. If they failed, the tribes were then at war. Recently, however, more places than one have been attacked without due notice, and often by treachery. The old custom likewise was, that no house should be set on fire, no paddy destroyed, and that a *naked woman* could not be killed, nor a woman with child. These laudable and praiseworthy customs have fallen into disuse, yet they give a pleasing picture of Dyak character, and relieve, by a touch of humanity, the otherwise barbarous nature of their warfare. Then there is what is called the *Babukid*, *bubukkid*, or *mode of defiance*, which is appealed

to as a final judgment in disputes about property, and usually occurs in families when the right to land and fruit-trees comes to be discussed. Each party then sallies forth in search of a *head*; if only one succeed, his claim is acknowledged; if both succeed, the property continues common to both. It is on these occasions that the Dyaks are dangerous; and perhaps an European, whose inheritance depended on the issue, would not be very scrupulous as to the means of success. It must be understood, however, that the individuals do not go alone, but a party accompanies each, or they may send a party without being present. The loss of life is not heavy from this cause, and it is chiefly resorted to by the Singé and Sows, and is about as rational as our trials by combat. This babukid must be a check of a permanent sort.

Houses.—With certain of the Dyak tribes the houses are not huts, nor yet mere dwelling-houses of ordinary dimensions. They hold from one hundred to two hundred persons each; and are raised above the ground on piles.

Religion.—"The notions of the Dyaks respecting the spiritual world are in general much confused, and at variance with each other. They agree, however, in the belief in good and evil spirits. The good spirits are divided into two classes, viz., spirits of the world above, or of the higher regions, who come under the collective denomination of 'Sengiang;' and spirits of the lower regions, or more properly, such as have their dominion in the waters, in great rivers, and these are called 'Jata.' The collective name of the evil spirits is 'Talopapa,' which word signifies, in general, all bad things.

"It is to be observed here that the Dyaks describe the aspect of the regions above as similar to the terrestrial world. Mountains, valleys, streams, lakes, &c. &c., are found there, as well as here beneath; and the dominions of various spirits are bounded by the different streams and branches of the rivers."—*From the Rev. T. F. Berker's "Mythology of the Dyaks," Journ. Ind. Archip., vol. iii. p. 162.*

"In the interior, men are still occasionally sacrificed, principally on the death of chiefs, and other considerable persons. In Sirat, the furthest inhabited point of the Kapus River, where I some years ago made a journey of investigation, they had a short time before our arrival, sacrificed two women. An acquaintance who had been present, gave me the following account of the horrible event:—One morning at Sirat, there gathered a great number of

people, who streamed in on all sides to celebrate a great feast. There was firing of guns—the open plain before the Kotta (fort) was prepared for the occasion, and adorned with branches, flowers, and cloths ; a number of hogs were killed ; and when, finally, by midday, everything had been arranged according to use and wont, the real objects of the festival were brought forward—two women, still young, who had been purchased for the purpose from another race. They had to seat themselves on the side of the ready-dug graves, and contemplate for some time the noisy rejoicings of the feasters. A lance of about thirty feet in length was then brought and laid on one of the victims. All now hurried to take a part in the impending detestable deed. A hundred hands seized the long lance, and the instant the customary sign was given, they threw themselves, amidst the loud acclamations of the multitude, on the unfortunate wretch, and pierced her through and through, even transfixing her to the ground. They then cut off the head of the fallen victim, and carried it during the rest of the day, dancing and singing round it. The same fate also befel her unfortunate companion. Those who are thus offered become, in their belief, in the other world, slaves of the deceased friend to whose memory they are offered.”—From “*Some Remarks on the Dyaks of Banjarmassing*,” in the *Journ. of the Ind. Archip.*, vol. i., p. 30.

The blow-pipe, with which so many of the figures before us are furnished, is called, in the native language, *sumpitan*. It is made of the wood of the palm, bored with the greatest possible nicety. The arrows, which are from four to six inches long, fit the bore, and are poisoned—at least with some of the tribes. At twenty yards the *sumpitan* is sure to hit ; at one hundred it attains its longest range. Since the ones before us have been in England, more than one *amateur* has tried them—both with the Dyak arrows, and with little pellets of clay. They have succeeded in bringing down sparrows from the house-tops with the latter. The aim is sure, and a little practice accomplishes it.

The male in the sailor's dress is a Philippine Islander, who spoke the Iloco language. The female is a half-blood Spanish and Manilla-Indian.

GROUP V.

A.—ISLANDERS OF THE LOUISIAD ARCHIPELAGO—PAPUANS. (p. 91)

A. THE PAPUANS. B. AUSTRALIANS.

When we move eastwards from the more eastern of the Moluccas we reach New Guinea, of which the very name suggests the likelihood of a change in the character of the population. How did it arise? Much in the same way that such a term as *West Indies* did. There was something in the new country which reminded the discoverers of an old one. Now the large island under notice reminded the early voyagers of the coast of *Guinea* on the western side of Africa. Why? Because they found there a population of *Blacks*; a population that reminded them of the negro; a population unlike the Malay tribes of islands westward.

A. *New Guinea*. This is anything but a native name; indeed, it is a name that no New Guinea men know anything about.

Just what occurred in Borneo, occurs here. There is no *general* name at all; neither one for the island itself, nor one for the population of it—no *native* name at least.

There is, however, a Malay one. The word *Papua* means *frizzly-haired*. Originally and, more properly, applied to occupants of the north-west coast, it has since been extended—for the purposes of Ethnology at least—to a whole family. Hence, the Papuan stock contains, not only the inhabitants of New Guinea, but those of the islands to the east, and south thereof—the Louisiade Archipelago, New Britain, New Ireland, New Hanover, Solomon's Isles, New Hebrides, Loyalty Isles, and New Caledonia.

No part of the world is less known than these Papuan islands—the interior of New Guinea being as much a mystery as the interior of Africa. There are certain points, however, on which attention has been concentrated. Thus—

a. The western coast of New Guinea itself has been described, more or less incompletely, by the Dutch.

b. The south-eastern part, along with the islands of Torres Straits, has been surveyed by H.M.S. the Fly.

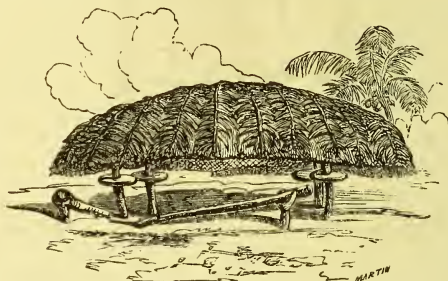
c. The Louisiade Archipelago, &c., by H.M.S. Rattlesnake.

d. The parts about Tanna, Mallicollo, and New Caledonia, by Captain Erskine.

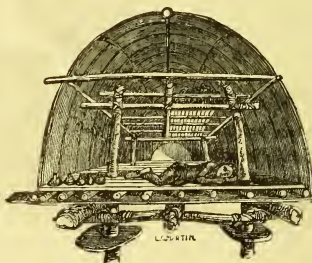
The figures before us are from drawings made on the spot by Mr. Huxley, naturalist to the Rattlesnake, and as they were from

the pencil of an anatomist as well as an artist they may be relied on as characteristic. The chief notices are from Mr. M'Gillivray's "Voyage of the Rattlesnake."

The Louisiade houses (or huts) in their simplest form consist of a roof of palm-leaves on four wooden uprights, each of which pierces a round piece of wood. This prevents rats and vermin from finding their way upwards and into the dwelling.



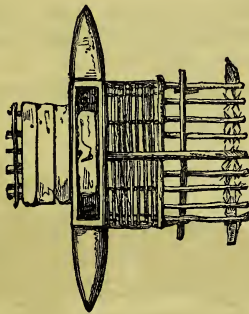
The larger and more elaborate contain several families—the following being a section of the part occupied. In parts subject to inundation they stand upon high props—upon *piles* as it were.



This mode of building is common in New Guinea, on certain islands of the Indian Archipelago, the more swampy parts of inter-tropical America ; like adaptations occurring in like localities.

Next to the domestic architecture that of their canoes deserves attention. These, always, or almost always, are built without riggers—sometimes with a sort of stage or platform projecting from

the sides, the structure of a raft being superadded to that of a boat. The sailing vessels take the following form. Less nautical

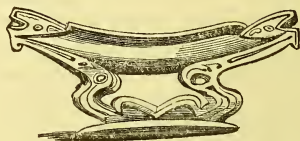


than the Malays—the Papuan family is more so than the Australian.



With some varieties the hair is far more elaborately dressed than with those of the present group; being twisted into long curls, likened to the thrums of a mop, stiffened with oil, and washed in alkaline leys, which give a red tinge. When this kind of ornamentation attains its fullest development, the frizzled mass of strong and stiffened hair makes the owner unable to lie down without disarranging his head-dress. In this case a neck-pillow becomes necessary; just as it does with certain tribes of Africa,

with whom the care of these head-gear is one of the primary employments of life.



The chief weapons are the bow and arrow, their political organisation of the lowest and simplest kind ; that of small tribes living in a state of chronic hostility with each other. Woven cloth they have none. On the other hand they show some skill in the art of pottery. In New Guinea, at least, they defend their soil with tenacity and resolution, eschewing European intercourse. In the more southern and smaller islands, however, this is less the case than in the more northern and larger ones. They contrast more favourably with the Australians than with the Malays.

But little is known of their languages.

The islands of Torres Strait, even when they lie nearest to the coast of Australia, are not Australian, but Papuan, so that the following extracts from the “Voyage of the Fly” apply to a population allied to one under notice—allied, but not identical.

In *Darnley Island* the natives “were fine, active, well-made fellows, rather above the middle height, of a dark brown or chocolate colour. They had frequently almost handsome faces, aquiline noses, rather broad about the nostril, well-shaped heads, and many had a singularly Jewish cast of features. The hair was frizzled, and dressed into long pipe-like ringlets, smeared sometimes with ochre, sometimes left of its natural black colour ; others had wigs not to be distinguished from the natural hair, till closely examined. The septum narium was bored, but there was seldom anything worn in it. Most of their ears were pierced all round with small holes, in which pieces of grass were stuck, and in many the lobe was torn and hanging down to the shoulder. Their only scars were the faint oval marks on the shoulder. The hair of their bodies and limbs grew in small tufts, giving the skin a slightly woolly appearance. They were entirely naked, but frequently wore ornaments made of mother-of-pearl shells, either circular or crescent-shaped, hanging round their necks. Occasionally, also, we saw a part of a large shell, apparently a cassis, cut into a

projecting shield-shape, worn in front of the groin. The women wore a petticoat round the waist, reaching nearly to the knees, formed of strips of leaves sewn on to a girdle. These formed a very efficient covering, as one or two were worn over each other. The grown-up woman's petticoat, or nessoor, was formed, we afterwards found, of the inside part of the large leaves of a bulbous-rooted plant, called by them teggaer, of which, each strip was an inch broad. The girl's nessoor was made of much narrower strips from the inside of the leaf of the plantain, which they called cabbow.

"The younger women were often gracefully formed, with pleasing expressions of countenance, though not what we should consider handsome features. The girls had their hair rather long, but the women had almost all their hair cut short, with a bushy ridge over the top, to which they, singularly enough, gave the same name as to pieces of tortoise-shells, namely, kaisu. Many of the elder women had their heads shaved quite smoothly, and we never saw a woman wearing a wig, or with the long ringlets of the men. At our first landing, all the younger women and girls kept in the back-ground, or hid themselves in the bush. On strolling to the back of the huts, we found a small native path, along which we went a short distance till we came to a rude fence in front of a plantain-ground, where the men objected to our going further, and we heard the voices of the women among the trees beyond.

"There were four huts at this spot, all bee-hive shaped, sixteen feet in diameter, and as much in height. They stood in small court-yards, partially surrounded by fences formed of poles of bamboo, stuck upright in the ground, close together, and connected by horizontal rails, to which they were tied by withies. Inside the huts were small platforms covered with mats, apparently bed-places; and over head were hung up bows and arrows, clubs, calabashes, rolls of matting, and bundles apparently containing bones, which they did not like our examining. Outside the huts were one or two small open sheds, consisting merely of a raised flat roof, to sit under in the shade, and a grove of very fine cocoanut trees surrounded the houses."

The arms of the natives were the bow and arrow, and in holding the former, especial care was taken that the part of the wood which was uppermost as the tree grew, should be uppermost when used as a weapon. Rough imitations of the human figure were common; but whether they served as idols or not was uncertain.

The use of tobacco was general. On the part of the females, the reserve and decorum of manner formed a striking contrast with the very different habits of the Polynesians.

B. *The Australians*.—These are taken from life ; two natives of the parts about Cape York having been taken up in an English vessel and brought with it to England. They passed a fortnight under the same roof with Mr. Thomson, and were well observed by both the artists engaged on the figures, and the present writer. The thinness of the legs is by no means exaggerated. It is just what the plates of Dr. Prichard's "Varieties of Man" make it. On the other hand, the chest was well developed, and the arms comparatively—though only comparatively—strong. They told the story of their being on board the ship that brought them over, in dumb show, but they told it in a way that the most consummate professional actor might admire. But this was about all the talent they showed.

They ran neither faster nor slower than the Englishman they came in contact with ; but swam as adepts. By no means insensible to such kindnesses as they received, they evinced quite as much kindness to their English house-mates as they did to one another. So silent, indeed, were they, that until we took a vocabulary of their language, we thought that they belonged to two different tribes who had carried their hostility with them across the Pacific, and nourished it in Sydenham. Smoking, or rather swallowing smoke, was their chief delight.

Tom, the livelier and less saturnine of the two, has a throwing-stick in his hand, which he is about to project.

In the group of two he re-appears. When Dick, the gloomier, had a headache, Tom could scarcely be withheld from scarifying his temples with such pieces of glass or flint as he could pick up.

Dick and Tom are Northern Australians—Northern Australians from the parts about Cape York.

Observe the points of difference and likeness between them and the Louisiade Papuans. As both are dark-skinned, they have been dealt with as branches of one and the same family ; for which a name (or rather a pair of names) derived from the Greek has been applied—*Melanesian* and *Kelnesian*. *Nesos* means *island* ; *kelnos*, *dark* ; *melas* (*melan-os*), *black*. The latter compound is the better. They are certainly dark coloured ; and it is equally certain that both New Guinea and Australia are islands. The exact relationship, however, is less certain. Nevertheless, the name *Kelnesian* is adopted.

It has been said that the Papuan contrasts favourably with the Australian ; the latter being the better known of the two.

The differences between the different Australian languages have long been known and definitely insisted upon.

Less marked differences in frame and physiognomy between the different Australian tribes, have also been long known and definitely insisted upon.

Differences of customs and manners have been similarly noticed and considered. Notwithstanding all this, however, there is no opinion more generally admitted than the fundamental unity of the Australian population from Swan River to Botany Bay, from the Gulf of Carpentaria to Bass's Straits. Captain Grey, Schurman, Teichelman, and all who have devoted average attention to the language, have given their evidence to this ; and they have supplied facts of various kinds, of their own collection, towards the proof of it. No man is less inclined to disturb this view than the present writer.

As to the physical conformation of the Australians, I believe that it is so uniform throughout the island, that it has never been made the basis of a division ;—indeed I am inclined to believe that the *similarity* of external appearance has been over-rated ; nevertheless, it is certain that there are deviations from the general slim and underfed condition of the body ; and (which is of more importance), from the usual straight character of the hair. Such is the case, according to Mr. Earl, with the trepang fishers of Arnhem Bay. Then as to the hair—with the Jaako, or Croker Island tribe, it is coarse and bushy (the whiskers being thick, and curly) and so short, crisp, and abundant about the breast and shoulders as to conceal the skin ; whereas, on the other hand, the Oitbo, or Bidjenelumbo, have straight silky hair, arched eyebrows, fair complexion, and occasionally the oblique eye.

The lowest form of humanity has been sought for in Australia, whilst the physical condition of the country and the absence of those animals and herbs that supply human food, have made it a likely quarter to exhibit it. Whether, however, so low a rank in the scale of human development be, upon the whole, a fact or exaggeration, it is certain that, upon several points, there has been considerable over-statement. One sample of this sort is the accredited opinion as to the absolute incapacity of the Australian of forming even the rudest elements of a mythology—an opinion which engenders the notion that their intellects are too sluggish for even the evolution of a superstition.

That this was not the case was indicated some years back by Captain Grey, and that there is *some* exponent of the religious feeling in the shape of a rude form of shamanism, has been shown in the account of the American Exploring Expedition; where the first published details of the Australian mythology, if so it may be called, are to be found:—"It is not true, however, as has been frequently asserted, that the natives have no idea of a Supreme Being, although they do not allow this idea to influence their actions. The Wellington tribes, at least, believe in the existence of a Deity called *Baiamai*, who lives on an island beyond the great sea to the East. His food is fish, which come up to him from the water when he calls them. Some of the natives consider him the maker of all things, while others attribute the creation of the world to his son *Burambin*. They say of him, that *Baiamai* spoke, and *Burambin* came into existence. When the missionaries first came to Wellington, the natives used to assemble once a year, in the month of February, to dance and sing a song in honour of *Baiamai*. This song was brought there from a distance by strange natives, who went about teaching it. Those who refused to join in the ceremony were supposed to incur the displeasure of the god. For the last three years the custom has been discontinued. In the tribe on Hunter's River, there was a native famous for the composition of these songs or hymns; which, according to Mr. Threlkeld, were passed from tribe to tribe, to a great distance, till many of the words became at last unintelligible to those who sang them.

"*Dararwirgal*, a brother of *Baiamai*, lives in the far west. It was he who lately sent the small-pox among the natives, for no better reason than that he was vexed for want of a tomahawk. But now he is supposed to have obtained one, and the disease will come no more. The *Bálumbal* are a sort of angels, who are said to be of a white colour, and to live on a mountain at a great distance to the south-east: their food is honey, and their employment is to do good 'like the Missionaries.'

"It is possible that some of these stories owe their origin to intercourse with the whites, though the great unwillingness which the natives always evince to adopt any customs or opinions from them, militates against such a supposition. But a being who is, beyond question, entirely the creation of Australian imagination, is one who is called in the Wellington dialect, *Wandong*; though the natives have learned from the whites to apply to him the name of devil. He is an object not of worship, but merely of supersti-

tious dread. They describe him as going about under the form of a black man of superhuman stature and strength. He prowls at night through the woods around the encampments of the natives, seeking to entrap some unwary wanderer, whom he will seize upon ; and, having dragged him to his fire, will there roast and devour him. They attribute all their afflictions to his malevolence. If they are ill, they say *Wandong* has bitten them. No one can see this being but the *nújargir*, or conjurors, who assert that they can kill him, but that he always returns to life. He may, however, be frightened away by throwing fire at him (though this statement seems inconsistent with that respecting his invisibility), and no native will go out at night without a firebrand to protect him from the demon.

“ There is some difference in the accounts given of this character. By the tribe of Hunter’s River he is called *Koin* or *Koen*. Sometimes, when the Blacks are asleep, he makes his appearance, seizes upon one of them and carries him off. The person seized endeavours in vain to cry out, being almost strangled. At daylight, however, *Koin* disappears, and the man finds himself conveyed safely to his own fireside. From this it would appear that the demon is here a sort of personification of the nightmare,—a visitation to which the natives, from their habits of gorging themselves to the utmost when they obtain a supply of food, must be very subject.

“ At the *Muruya* River the devil is called *Túlugal*. He was described to us, by a native, as a black man of great stature, grizzled with age, who has very long legs, so that he soon overtakes a man ; but very short arms, which brings the contest nearer an equality. This goblin has a wife who is much like himself ; but still more feared, being of a cruel disposition, with a cannibal appetite, especially for young children. It would hardly be worth while to dwell upon these superstitions, but they seem to characterise so distinctly the people, at once timid, ferocious, and stupid, who have invented them.

“ Their opinions with regard to the soul vary : some assert that the whole man dies at once, and nothing is left of him ; others are of opinion that his spirit still survives, but upon this earth, either as a wandering ghost, or in a state of *metempsychosis*, animating a bird or other inferior creature. But the most singular belief is one which is found at both Port Stephens and Swan River, places separated by the whole breadth of the Australian continent. This is, that white people are merely blacks who have

died, passed to a distant country, and having there undergone a transformation, have returned to their original homes. When the natives see a white man who strongly resembles one of their deceased friends, they give him the name of the dead person, and consider him to be actually the same being."

It is difficult to take an exact measure of the extent to which one superstition is grosser than another ;—hence, all that can be said respecting the Pantheon, of which *Baiamai* and *Wandong* are portions, is that it is as low in the scale of mythologies as any that has fallen under the notice of the writer.

Incomplete Numeration of the Australians.—The import of an Australian having no more than the three, four, or five first numerals, and being thereby as unable to count the number of the fingers of his hands, as that of the hair of his head, is less equivocal. It speaks, at once, to a *minimum* amount of intellectual power. Nevertheless, the same inability occurs elsewhere ; especially in certain languages of South America. The only vocabulary of Australia where the numerals run beyond five, is that of King George's Sound, as given in Mitchell's Australia.

The political constitution (if so it may be called) of the Australians is preeminently simple, exhibiting a society of families rather than of tribes ; and of the facts connected with the evidence in favour of the unity of the Australian division of mankind is the remarkable distribution of families bearing the same name. The principal of these are the Ballaroke, the Tdondarup, the Ngotok, the Nagarnook, the Nogonyuk, the Mongalung, and the Nar-rangar. Now, persons bearing one or other of these names, may be found in parts of the country five hundred miles apart. Nor does this appear to be the effect of migration, since each tribe is limited by the jealousy of its neighbours to its own hunting-ground, beyond which it seldom passes.

Polygamy in Australia is what we find, and expect to find. The practice of circumcision is what we find, perhaps, without expecting it. The habit of the children taking the name of the mother, will occur again in the south of India. The rule that a man cannot marry a woman of his own family-name will also re-appear, and that amongst the Indians of North America.

The Kobong.—"Each family among the Australians adopts some animal or plant, as a kind of badge or armorial emblem, or, as they call it, its *kobong*. A certain mysterious connection exists between a family and its *kobong*, so that a member of the family will not kill an animal, or pluck any plant of the species to which

his kobong belongs, except under particular circumstances. This institution again, which in some respects resembles the Polynesian *tabú*, though founded on a different principle, has its counterpart in the customs of the native Americans. Captain Gray observes, citing Mr. Gallatin, that among the Hurons, the first tribe is that of the bear ; the two others, those of the wolf and turtle. The Iroquois have the same divisions, and the turtle family is divided into the great and little turtle. The Sioux are named on a similar principle. According to Major Long, one part of the superstitions of these savages consists in each man having some totem, or favourite spirit, which he believes to watch over him. The totem assumes the shape of some beast, and therefore they never kill or eat the animal whose form they suppose their totem to bear."

The ceremony of initiation.—"When the boys arrive at the age of puberty (or about fourteen), the elders of a tribe prepare to initiate them into the duties and privileges of manhood. Suddenly, at night, a dismal cry is heard in the woods, which the boys are told is the *Bubu* calling for them. Thereupon all the men of the tribe (or rather of the neighbourhood) set off for some secluded spot previously fixed upon, taking with them the youths who are to undergo the ceremony. The exact nature of this is not known, except that it consists of superstitious rites, of dances representing the various pursuits in which men are engaged, of sham fights, and trials designed to prove the self-possession, courage, and endurance of the neophytes. It is certain, however, that there is some variation in the details of the ceremony, in different places ; for among the coast tribes, one of these is the knocking out of an upper front tooth, which is not done at Wellington, and farther in the interior. But the nature and object of the institution appear to be everywhere the same. Its design unquestionably is, to imprint upon the mind of the young man the rules by which his future life is to be regulated ; and some of these are so striking, and, under the circumstances, so admirable, that one is inclined to ascribe them to some higher state of mental cultivation than now prevails among the natives. Thus, the young men, from the time they are initiated, till they are married, are forbidden to approach or speak to a female. They must encamp at a distance from them at night, and if they see one in the way, must make a long detour to avoid her. Mr. Watson told me that he had often been put to great inconvenience in travelling through the woods, with a young man for his guide, as such a one could never be induced to approach

an encampment where there were any women. The moral intent of this regulation is evident.

“Another rule requires the young men to pay implicit obedience to their elders. As there is no distinction of rank among them, it is evident that some authority of this kind is required, to preserve the order and harmony of social intercourse.

“A third regulation restricts the youth to certain articles of diet. They are not allowed to eat fish, or eggs, or the *emu*, or any of the finer kinds of opossum and kangaroo. In short, their fare is required to be of the coarsest and most meagre description. As they grow older, the restrictions are removed, one after another ; but it is not till they have passed the period of middle age that they are entirely unrestrained in the choice of food. Whether one purpose of this law be to accustom the young men to a hardy and simple style of living may be doubted ; but its prime objects and its result certainly are to prevent the young men from possessing themselves, by their superior strength and agility, of all the more desirable articles of food, and leaving only the refuse to the elders.

“The ceremony of marriage, which, amongst most nations, is considered so important and interesting, is with this people one of the least regarded. The woman is looked upon as an article of property, and is sold or given away by her relatives without the slightest consideration of her own pleasure. In some cases she is betrothed, or rather promised, to her future husband in the childhood of both ; and in this case, as soon as they arrive at a proper age, the young man claims and receives her. Some of them have four or five wives, and in such a case, they will give one to a friend who may happen to be destitute. Notwithstanding this apparent laxity, they are very jealous, and resent any freedom taken with their wives. Most of their quarrels relate to women. In some cases, the husband who suspects another native of seducing his wife either kills or severely injures one or both of them. Sometimes the affair is taken up by the tribe, who inflict punishment after their own fashion. The manner of this is another of the singularities of their social system.

“When a native, for any transgression, incurs the displeasure of his tribe, their custom obliges him to ‘stand punishment,’ as it is called ; that is, he stands with a shield, at a fair distance, while the whole tribe, either simultaneously or in rapid succession, cast their spears at him. Their expertness generally enables those who are exposed to this trial to escape without serious injury,

though instances occasionally happen of a fatal result. There is a certain propriety even in this extraordinary punishment, as it is very evident that the accuracy and force with which the weapons are thrown will depend very much upon the opinion entertained of the enormity of the offence.

“When the quarrel is between two persons only, and the tribe declines to interfere, it is sometimes settled by a singular kind of *duello*. The parties meet in presence of their kindred and friends, who form a circle round them as witnesses and umpires. They stand up opposite one another, armed each with a club about two feet long. The injured person has the right of striking the first blow, to receive which the other is obliged to extend his head forward, with the side turned partially upwards. The blow is inflicted with a force commensurate with the vindictive feeling of the avenger. A white man, with an ordinary cranium, would be killed outright, but, owing to the great thickness of their skulls, this seldom happens with the natives. The challenged party now takes his turn to strike, and the other is obliged to place himself in the same posture of convenience. In this way the combat is continued; with alternate buffets, until one of them is stunned, or the expiation is considered satisfactory.

“What are called wars among them may more properly be considered duels (if this word may be so applied) between two parties of men. One or more natives of a certain part of the country, considering themselves aggrieved by the acts of others in another part, assemble their neighbours to consult with them concerning the proper course to be pursued. The general opinion having been declared for war, a messenger or ambassador is sent to announce their intention to the opposite party. These immediately assemble their friends and neighbours, and all prepare for the approaching contest. In some cases, the day is fixed by the messenger, in others not; but, at all events, the time is well understood.

“The two armies (usually from fifty to two hundred each) meet, and after a great deal of mutual vituperation, the combat commences. From their singular dexterity in avoiding or parrying the missiles of their adversaries, the engagement usually continues a long time without any fatal result. When a man is killed (and sometimes before), a cessation takes place; another scene of recrimination, abuse, and explanation ensues, and the affair commonly terminates. All hostility is at an end, and the two parties mix amicably together, bury the dead, and join in a general dance.

“One cause of hostility among them, both public and private, is the absurd idea which they entertain, that no person dies a natural death. If a man perishes of disease, at a distance from his friends, his death is supposed to have been caused by some sorcerer of another tribe, whose life must be taken for satisfaction. If, on the other hand, he dies among his kindred, the nearest relative is held responsible. A native of the tribe at Hunter’s River, who served me as a guide, had not long before beaten his own mother nearly to death, in revenge for the loss of his brother, who died while under her care. This was not because he had any suspicions of her conduct, but merely in obedience to the requirements of a senseless custom.”

Another fact connected with the decease of an Australian deserves notice. When one of them dies, those words which are identical with his name, or, in the case of compounds, with any part of it, cease to be used; and some synonym is adopted instead; just as if, in England, whenever a Mr. *Smith* departed this life, the parish to which he belonged should cease to talk of *blacksmiths*, and say *forgemen*, *forgers*, or something equally respectful to the deceased, instead. This custom reappears in Polynesia, and in South America; Dobrizhoffer’s account of the Abiponian custom being as follows:—“The Abiponian language is involved in new difficulties by a ridiculous custom which the savages have of continually abolishing words common to the whole nation, and substituting new ones in their stead. Funeral rites are the origin of this custom. The Abipones do not like that anything should remain to remind them of the dead. Hence appellative words bearing any affinity with the names of the deceased are presently abolished. During the first years that I spent among the Abipones, it was usual to say *Hegmalkam kahamátek*, when will there be a slaughtering of oxen? On account of the death of some Abipon, the word *Kahamátek* was interdicted, and, in its stead, they were all commanded by the voice of a crier to say, *Hemalkam nëgerkatà*? The word *Nihirenak*, a tiger, was exchanged for *Apanigehak*; *Peú*, a crocodile, for *Kaeprhak*, and *Kadma*, Spaniards, for *Rikil*, because these words bore some resemblance to the names of Abipones lately deceased. Hence it is that our vocabularies are so full of blots occasioned by our having such frequent occasions to obliterate interdicted words, and insert new ones.”

GROUP VI.

DANAKIL AND NEGRO OF THE EASTERN COAST OF AFRICA (THE DANAKIL LIGHT-COLOURED); FROM THE PARTS BETWEEN THE ENTRANCE TO THE RED SEA AND THE HIGHLANDS OF SOUTHERN ABYSSINIA.

Attention is directed to the Danakil figures. They are African; but they are not negro. They are Africans from one of the very hottest parts. They are other than negro, nevertheless. Their hair is longer than the negro's; their lips thinner; their colour lighter; their nose more aquiline. Travellers who have been struck by their appearance have called them *Caucasians*, by which they mean that they approach the European type. Others have compared them with the Arabs—others with the Jews; and this has led them further. The coasts of Arabia are not far off; so why should there not be Arab blood amongst them? This has more than once been assumed. The assumption, however, is unnecessary—nay, it is incorrect. The negro of the next group—the negro from the Delta of the Niger, the negro in his most extreme form—is not more truly indigenous and aboriginal to the soil of Africa than are these Danakil; who are not only Africans, in the strictest sense of the term, but also members of a large family, falling into divisions and subdivisions. So far are they from being exceptional, or in any respect peculiar.

The other members of this family are (a) the Somauli, on the coast of the Pacific Ocean, about Cape Guardafui and (b) the Gallas, or Ilmorma, a pastoral people spread over a vast area to the south of Abyssinia, and who so encroach upon that country that they are in a fair way of reducing it altogether.

The Gallas, like the Danakil, and the Danakil, like the Somauli and Gallas, are a pastoral people—pastoral, locomotive, wild, and intractable—with manners that remind us of the Arab of Asia, the Kaffre of Southern Africa, or of the Berber of the Desert of Sahara; and it is these whom they resemble, more or less closely, in their forms—more or less closely in their social constitution. Like all such populations, they fall into numerous tribes, each under the influence of their chief; with the spirit of blood, or pedigree, running strong amongst them. Every man belongs to his tribe, or class, and is proud of being attached to it. Of the Danakil alone, more than fifty of these tribal divisions are known by name.

In respect to creed the Danakil are what the neighbourhood of Arabia leads us to expect, Mahometans, more or less incompletely converted ; and this is the general rule for the eastern coast of Africa—the *coast*, but not the interior. In the interior we get amongst pagans. On the other hand, Abyssinia and some of the parts about it are Christian. Dr. Beke considered that he found traces of a corrupt and displaced Christianity among the Gallas.

The fact of the neighbourhood of Arabia having determined a large portion of the eastern coast of Africa to Mahometanism explains the meaning of the words *Kaffre*, and *Caffraria*, or *Kaffer-land*. *Kaffre*, in the mouth of an Arab, means *Infidel*. It means *Infidel* not only in the mouth of an Arab, but in that of any Mahometan. In different languages it takes different forms, and is applied to different populations. In Persia it expressed the old *Fire-worshippers*, since *Guebre* is but another form of it. In Cabul it denotes the occupants of a district to the north of Peshawur, wherein the natives still reject Mahometanism, and, so doing, are *Kafirs*, their country being *Kaferistan*. In Turkey it generally means a Christian—since *Giaour* is neither more nor less than *Kafir* in the mouth of a Turk.

But to return to Eastern Africa. Where the Arab influence ceases, the land of the *Kaffres* begins.

Of these Kaffres more may be seen in group VII.

The black figure (modelled from life) is evidently more negro than aught else. The hair is crisp, to say the least of it, and the skin black ; the open and patulous character of the nostrils, and their lateral position, claim attention. They are by no means exaggerated.

The youth from whom the figure was taken belonged to the Msegurra tribe ; of which I can only state that it is an occupant of some part of the back of the coast of Zanzibar, or Mozambique.

The present group prepares us for a Kaffre ; let it also prepare us for a negro one. That all Africans are not negroes may be seen from the figures before us. The negro form is by no means universal—not even in the hottest parts of Africa—not even between the tropics : it is only in the lower levels that the true negro is to be found. Look for him amongst the high pastures of the mountains, look for him even on the hot but arid plateaus of the desert, and you search in vain. Tribes with dark skins you may find, tribes with hair more or less wavy, or frizzly,

tribes with features heavy, massive, and coarse—but the true and typical negro, with his short woolly hair, and his thick projecting lips you will not find. Wherever he is the occupant, the soil is alluvial, and the heat of the atmosphere is combined with moisture. Wherever the land gets high and dry, the inhabitant is brown rather than black, and long-haired rather than frizzly headed. His features, too, become more prominent.

GROUP VII.

NEGROES,—2. LIGHT-COLOURED. FROM THE LOWER NIGER.

IN the Delta of the Niger we find the best opportunity for contrasting the negro with the European, the black man with the white ; inasmuch as it is in the Delta of the Niger where the points wherein the African differs from the rest of the world are found in the most marked form. The climate is tropical (well nigh equatorial), the soil swampy and alluvial, the atmosphere surcharged with damp warm vapours. Under these conditions the negro is found in his most extreme form. Let us ask what it is. In the true and typical negro (the negro from whom the current notions of the black man are derived), over and above the colour of the skin, there is a woolly, cottony, or frizzy head of hair, there is a yellow tinge over the white of the eye (the sclerotica), and there are thick lips, with a projecting mouth—a muzzle rather than a mouth, in its more exaggerated form. This is because the teeth are set obliquely, *i. e.* they slant somewhat forward. Then there is the forehead, which is described as being narrow, and retiring, and receding, or sloping backwards. There is some exaggeration in this, though upon the whole the negro character is well marked ; the hair, the skin, and the lips, being the chief points. To the notice of these it should be added that the nose is generally flat and depressed, with the nostrils *thrown out*, so to say, sideways. Rarely, very rarely indeed, is the bridge sufficiently curved to give what is called the *Roman* or *aquiline* nose ; whilst it is almost as rare to find a Grecian one, *i. e.* one where the nasal bones are raised but straight. Then there is the proportion which the different parts of the face bear to each other. A *German writer of eminence as a naturalist, has lately been taking measurements from amongst the negroes of Brazil, and states that instead of the parts between

* Barmeister—*The Black Man*, a pamphlet.

the chin and nose (the nasal portion of the face), and the forehead forming a third, each, of the whole physiognomy, the forehead forms *less* than a third, the nasal part more than the forehead, and the chin, &c. more than the nasal; in other words, the lower we go the greater the mass of the several parts of the face, and the nearer we approach the brain, the smaller. I can neither verify nor deny this statement.

Other points, more or less characteristic, real or supposed, are to be found in the relations of the limbs to the trunk—the former being longer in proportion to the latter than is usual with Europeans.

It is more important, however, to investigate the amount of difference indicated by the difference of colour, and to do this we must look to the structure of the skin. The structure of the negro's skin differs from that of the white man in degree only, the one containing much, the other but little colouring matter; this colouring matter being deposited in a particular layer, called the *mucous layer*, the *stratum Malpighii*, or the *rete mucosum*. The character of this *mucous layer*, or *rete mucosum*, is well given in the forthcoming plates, which, along with the description, is taken from *Kölliker's Manual. It differs in some degree from the one which occurs in the ordinary works on Ethnology.

The external integument of all men alike consists of the *cutis* or true skin, and the *epidermis*, or scarf-skin, the latter consisting of cells only, the former of cells, vessels and nerves.

As far as the *cutis* is concerned, the blackest and whitest of mankind are alike; so that it is in the scarf-skin or *epidermis* that the difference lies. This consists of two layers, an external and an internal.

The internal layer is the *rete mucosum*. It lies immediately upon the true skin, and consists solely and wholly of cells, being equally destitute of vessels and nerves. Here begin the first discrepancies in the opinion of writers. Some deny that it belongs to the epidermis, looking upon it as a separate substantive tissue, neither skin nor scarf-skin, but intermediate to the two. Others find it only in the coloured families of mankind. It occurs, however, universally; being of a yellowish-white colour in Europeans, and dark brown or black in negroes, Indians, and the so-called dark races. Hence, the real difference is not in the existence of an additional tissue, but in a greater amount of colouring matter.

* Translated by Messrs. Busk and Huxley for the Sydenham Society.

Similar in respect to the two layers of their cutis, similar in respect to the two layers of their epidermis, the black man and the white differ in the extent to which the second layer of the scarf-skin is charged with a black deposit.

The accompanying figure represents a section through the skin and scarf-skin of the ball of the thumb ; wherein *a* is the outer layer of the epidermis ; *b*, the inner, or *rete mucosum* ; *c*, and *d*, the cutis ; *e*, glands, ducts, &c.

The next gives us the epidermis only—*a*, being the outer ; *b*, the inner layer (*rete mucosum*) ; *c*, the cutis, to the outline of which the *rete mucosum* adapts itself.



It is in the deepest parts of the inner layer, in the parts more immediately in contact with the true skin, that the most colouring matter is accumulated. Hence, the horny, or outer part of the epidermis is white or yellowish, all the world over. A blister, in popular language, *raises the skin* ; in reality, it only raises the outer layer of the epidermis. Now blisters rise equally *white* with the African and with the European.



It is not until after birth that the colouring matter of the second layer of the scarf-skin becomes deposited. A negro child is born of somewhat deeper red colour than an European, but he is not born black. The edges of the nails and the nipple of the breast darken first ; the body having darkened by the third day, there or thereabouts.

As the hue of the skin attains its deepest tinge with the groupe before us, the structure that exhibits it has been enlarged upon.

What is the moral and social state of these negroes of the Delta of the Niger ? what their habits, customs, and creeds ?

We cannot follow the account of any observer for these parts, without discovering that, overpowering as is the heat, and swampy as is the ground, unfavourable, in one word, as are the conditions of soil and climate, the whole of the low country represented by the groupe before us teems with human life ; neither is there the absence of human industry. We first hear of villages of from twenty to thirty, from thirty to forty, from fifty to seventy huts ; to each of which we may give, upon an average, some six occupants. Then there are large towns like Iboh and Iddah, wherein the inhabitants are counted by the thousand ; where there are regular

market-days, and where there is a king with his court, such as it is. It is with these kings that the treaties have to be made against the slave-trade, these kings who, as in the late case at Lagos, have disputes as to the "succession"; these kings who give licenses to trade, and who make the access to the interior part of the country practicable or the contrary. There are kings and viceroys—viceroys with kings over them, so that there is a sort of feudal chain of vassalage and sovereignty. King Emmery, for instance, was, at the time of the Niger Expedition, the chief of a village on the river Nun, himself being a subject to King Boy of Brass Town. Then there is the kingdom of Iddah, with its subordinate kingships, whilst Kakanda and Egga are the dependencies of a really consolidated monarchy at Sakkatu.

At best, however, the African monarch, except in the Mahometan kingdoms, is but a sorry potentate; a drunken, sensual, slave-dealing polygamist. When Drs. McWilliam and Stanger visited this same King Emmery, his dress was a uniform coatee that had belonged to a drummer* in some English regiment, a plain black hat, and a blue cotton handkerchief for the lower man—a blue cotton handkerchief for drawers, trowsers and stockings, collectively; the dress of the ordinary natives being limited to a simple shirt, with a cloth round the middle. In this we get one of the measures of the amount of English influence and trade.

The huts are of clay, arranged in squares rather than in rows, and when the soil is low and liable to be flooded, they are raised some feet from the ground on a foundation of wooden pillars, in which case a ladder leads to the principal opening. The King's palace is an assemblage of such huts; a miniature town; one side of the square which they form being the "women's quarters." Here reside the numerous wives, half-wives, and ex-wives of the sovereign, the number of which is always considerable, since the rank of the man regulates it. The following table gives us, in the first column, the names of the different members of the Court

* A drummer's uniform is a favourite dress elsewhere. In the Ethnological Museum at Copenhagen, Professor Thompson can show no marriage-garment for a *male* Esquimaux, although of female wedding-gear, and that a truly native and characteristic kind, he has abundance. But there are no male equivalents. The reason of this lies in the fact of a Danish Drummer's dress having been left as a sort of general property to the community, to be lent or hired, as the case may be whenever a marriage ceremony takes place, to the utter obliteration of the old costume, and with a great disregard to fit.

of King Obi of Iboh in 1840 ; in the others, their age, and the numbers of their wives and families—

	Age.	WIVES.		CHILDREN.	
		Living.	Dead.	Living.	Dead.
1. Ajeh, king's brother . . .	40	80	40	uncertain.	uncertain.
2. Amorara, judge and king's } mouth	40	4	2	2	6
3. Ozama, headman	35	4	2	2	6
4. Omenibo, headman . . .	32	3	2	3	6
5. Amebak, headman . . .	23	4	1	3	6
6. Magog, bugler	34	2	1	6	3
7. Ambili, headman . . .	35	3	2	3	11
8. Ogron, headman	30	3	1	2	2
9. Obi, king	44	110	uncertain.		

Let us see something more of this female quarter, which, in the negro parts of Africa, presents a social scene, in the way of barbarism, which the harems of Asia—bad as they are—far fall short of. Obi's establishment was seen to advantage ; for his wives were amused at the faces and dresses of the Europeans who visited their lord and master, and they flocked in swarms to laugh at them. Their mirth then “brought * out about twenty damsels of more mature age, who were superannuated wives, permitted to live within the precincts of the palace.” What will be the ultimate fate of these old and young, active and superannuate ? Even this—that when the king dies, they will be sacrificed to his manes.

This practice is common throughout the districts under notice. At Old Calabar, the south-eastern angle of the Delta, the death of a well-known chief or caboceer,† named Ephrain, caused the death of some hundreds of men, women, and children who were immolated at his burial—decapitation, burning alive, and the administration of the poison-nut, being the methods resorted to for terminating their existence.

Again, when King Eyee, father of the present Chief of Creek

* Dr. McWilliam—Medical History of the Niger Expedition.

† From the Portuguese *Cabocero*—*Captain*.

Town, died, an eyewitness, who had only arrived just after the completion of the funeral rites, informed me that a large pit had been dug, in which several of the deceased's wives were bound and thrown in, until a certain number had been procured ; the earth was then thrown over them, and so great was the agony of these victims, that the ground for several minutes was agitated with their convulsive throes. So fearful, in former times, was the observance of this barbarous custom, that many towns narrowly escaped depopulation.*

The savage character of the negro warfare is on a level with such practices as these—the slave trade being the chief incentive to them. When these take place, and when the burial-place of a king is known to the enemy, they rifle his grave for his remains ; and having obtained his scull, keep it as a trophy. For this reason the tombs of royalty are kept concealed.

But there is another peculiarity. In more than one part of the western coast, the woman serves as a soldier, or even as a captain. In Akkim, on the Gold Coast, the notice of a female *colonel*, when first made, excited as much incredulity as surprise. The fact, nevertheless, has been confirmed by respectable testimony, by Mr. Duncan, and Captain Forbes, more especially ; inasmuch as in the kingdom of Dahomey, there is a whole regiment consisting exclusively of females—a large proportion being the ex-wives of the king. The following song, given on the authority of the last-named author, shows the temper and spirit of the unsexed Amazons :—

1.

“ When Yoribah † said she could conquer Dahomey ;
 When we meet we'll change their night into day ;
 Let the rain fall :
 The season past, the river dries.
 Yoribah and Dahomey !
 Can two rams drink from one calabash ?
 The Yoribahs must have been drunk to say
 Dahomey feared them,
 They could conquer Dahomey.

2.

“ There's a difference between Gezo and a poor man ;
 There's a difference between Gezo and a rich man.
 If a rich man owned all,
 Gezo would still be king.

* Dr. Daniell on the Natives of Old Calabar, “Transactions of the Ethnological Society.”

† A neighbouring kingdom on the East.

All guns are not alike ;
 Some are long, some short, some thick, some thin.
 The Yoribahs must be a drunken nation,
 And thus we will dance before them.

3.

“ Gezo is king of kings !
 While Gezo lives we have nothing to fear.
 Under him we are lions, not men.
 Power emanates from the king.

4.

“ Let all eyes behold the king !
 There are not two but one—
 One only, Gezo !
 All nations have their customs,
 But none so brilliant or enlightened,
 As those of Dahomey.
 People from far countries are here :
 Behold all nations, white and black,
 Send their ambassadors.

AMAZONS' CHORUS.

“ With these guns in our hands,
 And powder in our cartouch-boxes,
 What has the king to fear ?
 When we go to war, let the king dance,
 While we bring him prisoners and heads.

GENERAL CHORUS.

“ Let the king grant war speedily !
 Do not let our energies be damped.
 Fire cannot pass through water.
 The king feeds us ;
 When we go to war.
 Remember this !
 “ We are clothed and fed by Gezo ;
 In consequence, our hearts are glad.

War and slavery engender each other ; war leading to slavery, and slavery stimulating to war. And slavery takes three forms, all bad—bad, but one worse than the other two. This is the slavery of the *traders*. An expedition is undertaken against some neighbouring tribe, weak enough, or unprepared enough, to divest the attack of half its danger. Captives are taken, driven to the coast in groups, shut up in barracoons, and then sold for transportation to the new world. It is this form of slavery that engenders the miseries and atrocities of the middle passage.

The second form is that of simple domestic servitude, wherein the slave, although under constant compulsion, forms a part of his master's family, and is ensured against removal from his native soil.

The third is like that of the *Nexi* of ancient Rome, and occurs when a negro, in order to raise a particular sum of money, sells himself as a labourer for a certain period—pawns his body, so to say, or borrows money on himself.

The administration of justice is on the same low level as the other institutions; the punishments being cruel, and the rules of evidence barbarous.* Two methods, as may be expected, predominate, the ordeal and the torture. The commonest form of the latter is “what is called tying Guinea-fashion. In this the arms are closely drawn together behind the back, by means of a cord tied tightly round them, about midway between the elbows and shoulders. A piece of wood to act as a rack having been previously introduced, is then used so as to tighten the cord, and so intense is the agony, that one application is generally sufficient to occasion the wretch so tortured to confess to anything that is required of him.”

Another form consists in “tying the head and hands, in such a way that by turning the body backwards, they may be drawn together by the cords employed. Another is securing the wrist or ankle to a block of wood by an iron staple. By means of a hammer any degree of pressure may thus be applied.”

The chief form of ordeal is, what is called on the Gold Coast, the *dhoom* test, but which appears and reappears all along the intertropical parts of Western Africa. The *dhoom* is a kind of wood with poisonous and emetic properties. The innocent man drinks and ejects it: the guilty one drinks and dies. In Old Calabar the seeds of an aquatic legume replace the *dhoom* wood. Unless emetic, they are poisonous.

Partaking of the nature of the ordeal, as a means of investigation in criminal matters, is the application to priest, sorcerer, medicine-man, or *Fetish*-man; but as the principles of belief that this practice involves one illustrated in the Zulu group, we only make a passing allusion to it. The notice, too, of the festivals as connected with religion, will similarly stand over.

What applies to one of the negro populations of the western coast, applies, more or less, to all. There are, of course, differences, nevertheless the general character of the social and political

* From the United Service Journal, November, 1850.

institutions, of their habits and superstitions, is alike ; so that the description of one tribe is the description of several others besides ; the chief distinctions consist in the creeds. I do not mean by this that the particular form of the native and indigenous superstition is of much importance. They are all low and debasing, and even when an African form of faith aspires to the character of a mythology, it is a mythology of an unpoetical, unimaginative, and poverty-stricken character, never indicating much play of feeling, never any vigour or activity of imagination, never inspiring either art or poetry. Of such things we must not think here.

The difference I allude to, and which is one of practical and of ever increasing importance, is that between the Pagan and the Mahometan population, between those which hold to their original Fetishism, to their snake-worship and the like, and those who, having adopted the creed of Islam, are (whatever else they may be) at least, Monotheists.

The Mahometans of the African states must always be separated from the Pagans.

The negro districts of the western coast begin with the country of the *Wolofs* or *Jolofs*, as far north as the southern border of the Desert, and the lower course of the river Senegal. There are no better-shaped negroes than these same *Wolofs*, for they are tall, well-made, active, and intelligent men ; Pagans, however, according to their original creed, rather than Mahometans.

The *Sereres* of Cape Verde, and the *Scrawoolli* in the interior, are in the same predicament.

The *Mandingoes*, like the *Wolofs*, are negroes but not Pagans. They are amongst the first and foremost of the Mahometan negroes : but this applies only to the Mandingoes in the limited sense of the term—the Mandingoes of the Gambia. In the wider sense of the word, the great Mandingo class comprises more than twenty different populations, some of which are as Pagan as the most grovelling snake-worshippers of Dahomey.

Then come the tribes of the islands between the Gambia and Sierra Leone ; as also of the lower part of the rivers Grande, Nuñez, Casamanca, &c. Under the names of *Felups*, *Papels*, *Nalus*, *Sapis*, &c., and we have some of the rudest, but at the same time, the least known of the western negroes.

Between Sierra Leone and Cape Palmas, along with several populations more or less akin to the Mandingo, lie the *Krumen*, whom a writer already quoted, calls the Scotchmen of Africa. The Krumen leaves without hesitation or reluctance his own

country to push his fortune wherever he can find a wider field. He is ready for any employment which may enable him to increase his means, and ensure a return home in a state of improved prosperity. There the Kruman's ambition is to purchase one or two head of cattle, and one or two head of wives, and to enjoy the luxuries of rum and tobacco. Half the Africans that we see in Liverpool and London are Krumen, who have left their own country when young, and taken employment on board a ship, where they exhibit a natural aptitude for the sea. Without being nice as to the destination of the vessel in which they engage, they return home as soon as they can ; and rarely or never contract matrimony before their return. In Cape Coast Town, as well as in Sierra Leone, they form a bachelor community quiet and orderly ; and in that respect stand in strong contrast to the other tribes around them. Besides which, with all their blackness, and all their typical negro character, they are distinguishable from most other western Africans ; having the advantage of them in make, features, and industry. Hence, a Kruman is preëminently the *free labourer* of Africa ; quick of perception and amenable to instruction. His language is the *Grebo* tongue, and it has been reduced to writing by the American missionaries of Cape Palmas.

The Gold Coast gives as the chief populations the *Fantis*, and the *Ashantis*, pagan and negro ; the latter remarkable for the consolidation of one of the more powerful kingdoms of Africa.

In *Dahomey* we reach the *nadir* of Negro rudeness ; in Dahomey, where the wars are the cruelest, the slave trade the most rife, and the heathenism, at one and the same time eminently debasing in itself, and eminently unmodified by Mahometanism.

In the neighbouring kingdom of *Yoruba*, this is not so much the case, where the influence of the *Fellatas* has made itself felt.

This brings us to the Delta of the Niger, the chief population of which is the *Ibo*.

South of the Delta come the negroes of the Gaboon, and south of these those of Loango, Angola, and Benguela. Between this last-named country and Walvisch Bay, the type changes to that of the browner-coloured Caffres, and the Hottentots. The *language* changed long before—in the parts between the Gaboon and the old Calabar rivers.

I do not profess that scientific imperturbability which enables me to write about such abominations as human sacrifice, and such

follies as snake-worship, without branding them and the nations that adopt them as barbarous. They belong, however, to the darker side of the picture. The brighter gives us something better; warmth of domestic feeling, aptitude for such commercial dealings as their circumstances develop, adaptation to the habits of the European, susceptibility to the ameliorating influences both of Mahometanism and Christianity, are all negro characteristics.

We have noticed the character of the Kruman, we will now notice a negro tribe wherein an *alphabet* has been evolved. A man of the *Vey* country, to the back of Liberia, a truly negro locality, named Doala Bakara, having seen both Arabic and English books, conceived the idea of producing an alphabet for his own tongue. This idea, as he tells the story himself, haunted him in a dream, wherein he was shown a series of signs of letters. These he forgot in the morning; but remembered the impression. So he consulted his friends; and they and he, laying their heads together, coined new ones. The king of the country made its introduction a matter of state, and built a large house as a day-school. The effect of this has been, that a book in the *Vey* tongue has been deciphered by an English scholar, and that several *Vey* natives, of both sexes can read and write. The alphabet itself is a *syllabarium*; *i. e.* there is a separate sign or letter, for the different *syllables* of which a word consists—not for the different elementary sounds.

The darker individuals of the group before us have furnished a text upon which a general sketch of the negro population of Western Africa has been the commentary. Let us now turn to the men of the lighter complexion, and the less prominent lips. They are *Fellatas*, *Fellatahs*, or *Falatiya*. Sometimes they are called *Fellatiya Arabs*; but they have nothing to do with the Arab of Arabia except so far as they are Mahometans in creed, and somewhat light-complexioned in respect to their colour.

The metropolis of the *Fellatas* is Sakkatu, visited by Clapperton, from whom the following remarkable history is taken:—Towards the end of the last century a vast number of wandering pastoral tribes spread over that part of Central Africa, which is called *Sudania*—underwent a change in respect to the social and political organisation, which Prichard compares with that of the Arabs at the time of Mahomet. Many—but not all—of them embraced Mahometanism, and that with more than ordinary zeal and devotion. They visited the more civilised parts of Barbary, they performed pilgrimages to Mecca, they recognised in one of

their sheiks, called Danfodio, a prophet with a mission, to preach, to convert, to conquer. Under his inspiration they attacked the pagan population of the countries around—Guber to the north, and Kubbi to the south, Zamfra, Kashna, and parts of the Houssa country to the east. Their war-cry was *Allah Akbar*; their robes and flags white, emblematic of their purity. Kano was conquered without a blow, so was Yaouri, so was the town of Eyo or Katunga on the Niger, so was part of the Nufi or Tapua country—even the frontier of Bornou was violated.

Danfodio's death, which took place in 1818, was preceded by fits of religious madness; not, however, before he had consolidated a great Fellatah kingdom, and become the terror to the states around. It was in vain that a portion of his conquests revolted. The present Sultan of Sakkatu, Mohammed Bello, is the most powerful prince of Africa, whether pagan or Mahometan.

Most of these Fellatas are Mahometans, some retaining their original paganism; but whether pagan or Mahometan, they are still the same people. Their features are the same, their pastoral habits the same, their language the same. This is one of the most isolated tongues of Africa; with plenty of miscellaneous, but no very definite or special affinities.

In *Borgho*, *i. e.* in the parts about Boussa, and Wawa, visited by Lander, there are two populations, one speaking a language akin to the *Yoruba*, one akin to the Fellatah; so that there Fellata offsets in *Borgho*. But here, according to Lander, they have been in the country from time immemorial. Here, too, they hold themselves as a separate people from the Fellatas of Sakkatu, dominant and powerful as that branch is, and respectable as would be the connexion. Such, at least, is Lander's statement. Their name, too, undergoes a slight modification, and is *Filani*. They have neither idea nor tradition as to the origin—not at least the *Filani* of *Borgho*.

All this looks as if *Borgho* were the original country of the Fellata stock, the starting-point from which they spread themselves abroad. If so, their movement must have been from south to north.

But we have yet to hear the whole of their history. Under the names of *Fula*, *Fulahs*, *Foule* or *Peule*, they appear elsewhere. Where?—As far north as the Wolof (or Jolof) country—as far north as the parts between the Senegal and the desert—as far north as 17 N. L. Here between Galam and Kayor is a vast Fula district—the district of the Fulas of the Siratik. There on the south bank

of the river lie the Fulas of Foutatorro, an elevated tract of land forming the watershed to the Senegal and the Gambia.

Thirdly, far in the interior, on the high ground over which Park passed from the drainage of the Senegal to that of the Niger, is a Fula-du, or country of the Fulas, between Bambuk and Bambarra.

Fourthly, there are the Fulas to the south of Bammakoo, in the parts called Wasselah, on the Niger itself.

Fifthly, in 11 N. L., on the head-water of the Rio Grande, is the large kingdom of the Fouta-jallo Fulahs, of which Timbu is the metropolis, surrounded by dry and rocky deserts, and exposed mountain pastures, prolific with sheep, oxen, goats, and horses. Here, although the use of the plough is unknown, the occupants cultivate the soil, and exercise more than one of the mechanical arts. They forge iron and silver, weave, and tan, and support schools and mosques. To the south lies the Sulimana tribe, more or less akin to the Mandingoes. From these, Laing learnt, that the acquisition of the country about Tembu by the Fulas of Futa-jallo was an event of no great antiquity, having taken place about A.D. 1700.

There are other Fula, Fellata, and Filani localities, but an enumeration of the foregoing has been sufficient. It shows the vast space of ground covered by the population so-called. It shows, too, the difficulty of ascertaining the original mother country. Indeed, upon the whole, this is a point upon which good writers are satisfied to suspend their judgment—no one having committed himself very decidedly to a preference for one district over another.

The main facts lie in the superiority of their organisation over the ordinary negro, and their higher civilisation—this being chiefly due to their Mahometanism. There is no doubt as to either. Although, the particular shade of the particular colour which best suits the Fula is not a matter upon which authors write with unanimity; the testimony of all observers goes to the fact that, whether Filani or Fellata, Fellata or Fula, whether pagan or Mahometan, whether Sudanian or Senegambian, whether mountaineer or desert-born, the Fula is something different from the typical Negro. Sometimes his complexion is intermediate to that of the African and the Moor; sometimes he is described as being tawny, with soft hair, and lips by no means prominent: sometimes the skin is of a reddish-black, the countenances being regular. "The tribe of Fulas," writes Golberry, "which under

the name of Foules or Peuls, have peopled the borders of the Senegal between Podhon and Galam, are black with a tinge of red or copper colour; they are in general handsome and well-made; the women are handsome, but proud and indolent."

To the Fula-jallo Fulas the very definite and suggestive term "Red Peuls" has been applied; to which the name "Black Peuls" stands in opposition, this meaning the Fulas of the north bank of the lower Senegal.

What is our inference from these discrepancies of description—what our inference from the points of agreement? Even this*—that the Fula complexion varies with the physical conditions of the Fula locality. In the high and exposed tracts of Fula-jallo it is the least, in the lower levels of the parts about lake Kayor, it is most like that of the negro.

GROUP VIII.

SOUTHERN AFRICA.—NEIGHBOURHOOD OF THE CAPE.— PORT NATAL.

A. ZULUS. (THE TALLER AND DARKER.) B. BUSHMEN. (THE SHORTER AND BROWNER.)

A. The Zulu group is taken from life—from the men lately exhibited at St. George's Hall. The story told is the search for some lost article. When this is the case, a *Fetish-man*, *medium-man*, *mystery-man*, or *conjuror* (we may choose our name), is called in, and set upon the suspected parties, who sit round in a circle. The conjuror then works himself, like the Pythoness of the old oracles, into a state of rabid excitement, and keeps it up until he fixes upon the culprit.

Nothing is less peculiar than this practice throughout Africa—throughout, indeed, most savage countries; nor is it without its value. Writing about the same practice on the Gold Coast, an author already quoted, after stating the "superstitious rites employed by the Fetish-men for the detection of crime," adds, "and whether it is that these people really possess such powerful influence over their wretched dupes, as to frighten into confession of his guilt the perpetrator of crime, or whether it is that they manage by their numerous spies to obtain a clue sufficient in most cases to lead to the detection of the person, is more than I can

* For further details, see Prichard, *Researches*, &c., vol. ii. pp. 66—73, and 121—125.

venture to assert ; but, be the means employed what they may, a Fetish-man will assuredly very often bring a crime home to the right person, even after the most patient investigation in the ordinary way has failed to elicit the slightest clue."

The Zulus come from the part about Port Natal. They are closely allied, in language, at least, to the Kaffres—the Kaffres of the Amakosa, Amaponda, Amatembu, and other tribes, but too well known to the Cape Colonist and the English tax-payer.

They are similarly allied to the Bechuana tribes of the interior. The Bechuanas, however, are browner in colour, as is expected from their locality, which is high and dry.

The Fingoes are also an allied population.

The differences between the Proper Kaffres, the Bechuanas, the Fingoes, and the Zulus, lie within a small compass, so that the general likeness is pretty clear. But neither the differences nor the likenesses between the populations akin to the Kaffres end here.

The word (the derivation of which has been given elsewhere) has two meanings. It means, in its more limited sense, the Kaffres of Caffraria, chiefly of the Amakosa tribe, the men who have given so much trouble to the colonists. But it also has a wider or more general signification, and in this case it serves as the designation of a large family of allied populations—and a very large family—one of the largest in Africa.

The connecting link between its numerous branches is the language, of which the structure has (amongst others) the following characteristic peculiarities. Suppose that in English, instead of saying

Man's dog, we said *dan dog*,
Sun's beam—*bun beam*,
Father's daughter—*dather daughter*,
Daughter's father—*faughter father* ;

in such a case we should accommodate the sound of the word in the possessive case to that with which the word in the nominative case began. And if we did this, we should assuredly do something very remarkable in the way of speech. Now the Kaffre tongues *all* do this. It is done by the Amakosa, the Zulu, the Fingo, the Bechuana. It is done by the languages on the *western* coast as far as the Cameroons, *i.e.*, to the north of the equator—by the languages of Benguela, Angola, Congo, Loango, and the Gaboon, &c. It is done by the languages on the *eastern* coast as well ; indeed, it was very probably done by the

language of the Moegurras. It is done, so far as we know, by all the languages of the interior south of the equator—save and except those of the Hottentot class. It is certainly done by the languages of the Great Lake Ngami.

The Kaffre division, then, is a large one ; and it is based, chiefly, on similarity of language. In physical form, the range of difference is great. Some of the Kaffres are truly negro, others brown in colour, and with lips of moderate thickness. The Zulus before us certainly approach the negro.

On the other hand, more than one good writer has enlarged upon the points of contrast ; and such there certainly are, if we take the more extreme forms—the typical Kaffre and typical Negro. In the latter, for instance, the skin (as aforesaid) may be brown rather than black. Then the cheek-bones may project outwards ; and where the cheek-bones so project beyond a certain limit, the chin appears to taper downwards, and the vertex upwards. When this becomes exaggerated, we hear of *lozenge-shaped* skulls. Be this as it may, the breadth in the malar portion of the face is often a remarkable feature in the Kaffre physiognomy. This he has in common with the Hottentot. Sometimes, too, the eye is oblique ; the opening generally narrow.

An opinion often gives a better picture than a description. Kaffres, that have receded in the greatest degree from the negro type, have been so likened to the more southern Arabs, as to have engendered the hypothesis of an infusion of Arab blood.

The manners of the Kaffres of the Cape are those of pastoral tribes under chieftains ; tribes which, from their habits and social relations, are naturally active, locomotive, warlike, and jealous of encroachment.

It would be strange indeed if the Kaffre life and Kaffre physiognomy had no peculiarities. However little in the way of physical influence we may attribute to the geography of a country, no man ignores them altogether. Now Kaffreland has very nearly a latitude of its own ; inhabited lands similarly related to the southern tropic being found in South America and Australia only. And it has a soil still more exclusively South-African. We connect the idea of the *desert* with that of sand ; whilst *steppe* is a term which is limited to the vast tracts of central Asia. Now the Kaffre, and still more the Hottentot, area, dry like the desert, and elevated like the steppe, is called a *karro*. Its soil is often a hard, cracked, and parched clay rather than a waste of sand, and it constitutes an argillaceous table-land.

Their polity and manners, too, are peculiar. The head-man of the village settles disputes, his tribunal being in the open air. From him an appeal lies to a chief of higher power ; and from him to some superior, higher still. In this way there is a long chain of feudal or semi-feudal dependency.

The wife is the slave to the husband ; and he *buys* her in order that she should be so. The purchase implies a seller. This is always a member of another tribe. Hence the wish of a Kaffre is to see his wife the mother of many children, girls being more valuable than boys.

Why a man should not sell his offspring to the members of his own tribe is uncertain. It is clear, however, that the practice of doing so makes marriage between even distant relations next to impossible. To guard against the chances of this, a rigid and suspicious system of restraint has been developed in cases of consanguinity ; and relations must do all they can to avoid meeting. To sit in the same room, to meet on the same road, is undesirable. To converse is but just allowable, and then all who choose must hear what is said. So thorough, however, has been the isolation in many cases, that persons of different sexes have lived as near neighbours for many years without having conversed with each other ; and such communication as there has been, has taken place through the medium of a third person. No gift will induce a Kaffre female to violate this law.

B. The Bushmen, too, are taken from life, the two children being in England at the present time.

Just as the Zulu belongs to the Kaffre, the Bushman belongs to the Hottentot family—the latter family being a large one ; not so large, however, as the former. The present Hottentot districts, wholly surrounded by the Kaffre, lie on the *western* rather than *eastern* side of South Africa, and extend from the parts about Valvisch Bay to the Cape ; the original population of the last-named locality having become well-nigh extinct.

How has this extinction been effected ? In two ways. By the European settlers of the colony—Dutch and English, English and Dutch ; by the Kaffres, who have ever spread southwards. Before these encroachments had taken effect, there were Hottentot tribes on the eastern as well as the *western* coast, on *both* sides of South Africa. Now there are none, either on the side of the Pacific, or in the parts about the Cape itself—except (of course) so far as they are mixed up with the colonial population.

The names (all or some) of the extinct branches of the Hottentot family are as follows :—

1. Gunyeman, nearest the Cape.
2. Kokhaqua, north of the Gunyeman.
3. Sussaqua, Saldanha Bay.
4. Odiqua.
5. Khirigriqua, on Elephants' River.
6. Koopmans.
7. Hessaquas.
8. Sonquas, east of the Cape.
9. Dunquas.
10. Damaquas.
11. Guariquas.
12. Honteniquas.
13. Khantouers.
14. Heykoms, as far on the north-east as Natal. Now replaced by Amakosah Kaffres.

The chief divisions still existing are the *Gonaquas*, the *Koranas*, the *Namaquas* (between Valvisch Bay and the Orange River), the *Soun Darmup*, of the Dammara Country (to the back of Valvisch Bay), and the *Saabs*, or Bushmen.

The Koranas are the best-shaped and best-looking of the Hottentots ; the Bushmen the worst. The latter, indeed, are the starvelings of the family. They belong to the most miserable part of the *Karroo*, and they have neither flocks nor herds.

The Laplander of Lapland is not more strongly contrasted with his strong and sturdy neighbour of the Duchy of Finland than are the Korana and the Saab. The former are well-grown men, though of the Hottentot family. The Saabs are described as having constitutions “so much enfeebled by the dissolute life they lead, and the constant smoking of *dacha*, that nearly all, including the young people, look old and wrinkled ; nevertheless, they are remarkable for vanity, and decorate their ears, legs, and arms with beads, and iron, copper, or brass rings. The women likewise stain their faces red, or paint them, either wholly or in part. Their clothing consists of a few sheepskins, which hang about their bodies, and thus form the mantle or covering, commonly called a *kaross*. This is their only clothing by day or night. The men wear old hats, which they obtain from the farmers, or else caps of their own manufacture. The women wear caps of skins, which they stiffen and finish with a high peak, and adorn with beads and metal rings. The dwelling of the Bushman is either a low wretched hut, or a

circular cavity, on the open plain, into which, at night, he creeps with his wife and children, and which, though it shelters him from the wind, leaves him exposed to the rain. In this neighbourhood, in which rocks abound, they had formerly their habitations in them, as is proved by the many rude figures of oxen, horses, serpents, &c. still existing. It is not a little interesting to see these poor degraded people, who formerly were considered and treated as little better than wild beasts in their rocky retreats. Many of those who have forsaken us live in such cavities not far from our settlement, and we have thus an opportunity of observing them in their natural condition. Several who, when they came to us from the farmers, were decently clothed and possessed a flock of sheep, which they had earned, in a short time returned to their fastnesses in a state of nakedness and indigence, rejoicing that they had got free from the farmers, and could live as they pleased in the indulgence of their sensual appetites. Such fugitives from civilised life, I have never seen otherwise occupied than with their bows and arrows. The bows are small, but made of good elastic wood ; the arrows are formed of small reeds, the points furnished with a well-wrought piece of bone, and a double barb, which is steeped in a potent poison of a resinous appearance. This poison is distilled from the leaves of an indigenous tree. Many prefer these arrows to fire-arms, under the idea that they can kill more game by means of a weapon that makes no report. On their return from the chase, they feast till they are tired and drowsy, and hunger alone rouses them to renewed exertion. In seasons of scarcity they devour all kinds of wild roots, ants, ants' eggs, locusts, snakes, and even roasted skins. Three women of this singular tribe were not long since met with, several days' journey from this place, who had forsaken their husbands, and lived very contentedly on wild honey and locusts. As enemies, the Bushmen are not to be despised. They are adepts in stealing cattle and sheep ; and the wounds they inflict when pursued, are ordinarily fatal if the wounded part is not immediately cut out. The animals they are unable to carry off, they kill or mutilate.

“ To our great comfort, even some of these poor outcasts have shown eagerness to become acquainted with the way of salvation. The children of such as are inhabitants of the settlement, attend the school diligently, and of them we have the best hopes.

“ The language of the Bushman has not one pleasing feature ; it seems to consist of a collection of snapping, hissing, grunting, sounds, all more or less nasal. It is this language that shows that the Saab and Hottentot belong to the same family.”

We now move to the parts on the *left* of the entrance, and begin with the parts opposite the Zulus and Bushmen. These give us the southern parts of South America—not, however, the extreme south.

GROUP IX.

BOTOCUDOS AND PAMPA GIRL.

The word *Botocudo* means *plugged*; and it belongs to the Portuguese language. It is applied by the Brazilians to the populations of this group, from the fact of their perforating their lips and ears, and inserting pieces of wood in the openings. In their quarrels, these are torn out, and shreds of the lip or ear to which they belong left hanging. One of these quarrels described and sketched in the Travels of Prince Maximilian of Neuwied, is here represented, the faces being taken from casts in the possession of Professor Retzius, and the drawings in the Travels of Spix and Von Martius. The native name—the name by which the Botocudos designate themselves—is *Engraecknung*.

Their country lies to the north of Rio Janiero—between eighteen and twenty degrees N.L. It never touches the sea-coast now, whatever it may have once done. On the contrary, it lies inland, and is limited to the mountain-range called *Tierra dos Aymores*; wherein lie the sources of the rivers Doce and Pardo.

On each of these we find Botocudos; those of the latter having been induced to abandon, along with some of their more barbarous habits, their inveterate hostility to the Portuguese. The other still retain their original and notorious barbarism. They have ceased, however, to be formidable; though, in the sixteenth century, they carried on a destructive warfare against the settlers in the Government of Porto Seguro. They have the credit of being cannibals.

The language is peculiar, and different from the other Indians of the same range. Of these the Machacaris, the Patachos, the Camacans, the Malali, are the chief.

The girl in the bullock's hide is one of the Pampa Indians; the face being taken from a cast of Professor Retzius.

The Pampas are vast plains to the south of the Rio Plata, destitute of trees, free from hills, and without rivers. They are traversed by innumerable herds of oxen and horses, in every stage of domestication or of wildness. The Indians, whose habits are determined by these physical conditions of the soil, are rude,

ferocious, and independent ; hardy even for Indians ; and very Centaurs for their skill in horsemanship. They range over the whole district between the frontier of Buenos Ayres and the western foot of the Andes of Chili.

GROUP X.

INDIANS OF THE AMAZONS.

The tribes of so vast a river as the Amazons are numerous, even if we go no further than the main stream—much more so if we look to those on its feeders.

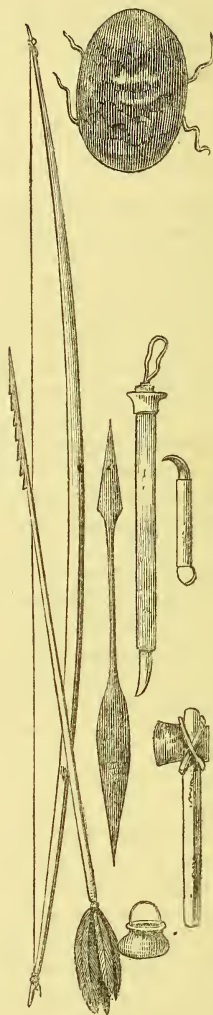
At the same time they are fragmentary, and most imperfectly known. Neither are they free from intermixture—Spanish intermixture on the western, and Portuguese on the eastern.

All the tribes, however, illustrated by the figures before us, belong to Brazil, *i.e.*, to *Portuguese America*.

Their history is that of aborigines in general ; there is their period of independence, their period of oppression, their period of mitigated persecution—of reaction.

Let us look at the history of the parts about the rivers Negro and Madeira—the one joining the Amazons from the north, the others from the south.

In 1671, a company of soldiers was stationed to protect the Portuguese trade, and the foundation of the Villa da Barra de Rio Negro was laid by Antonio de Albuquerque Coelho. This was the area of the Juripixunas, or Juruuna—Indians—the *Blackfaces*, so called because they tattooed themselves black. These also were numerous, and not intractable ; handy with their canoes, and active on the water. As many as 1000 at a time found their way to the slave-market at Pera. Sometimes they were stolen without the disguise of a quarrel—stolen, because the man-stealer was the stronger. But, at times, there was a clever piece of villany put in practice. The slave-hunter would get a cross, the symbol of his religion, lay it somewhere in the track of the Indians, look for it some days afterwards, miss it, and then make a charge of sacrilege against the Indians of the locality. Out of practices like these rose regular slave-hunting settlements, with barracoons, after the fashion of the negro slave-trade. There was the usual practice, with the usual incentives, the usual organisation, the usual wars to follow, violence, unscrupulousness, cruelty, blood. The enemy to the Indian was the trader ; his best friend the priest.



Weapons, &c., from the Amazons.

When King John IV., in 1652, wished to enact a favourable code for the aborigines, the governors of Maranham and Para instigated the population of their respective governments to uproarious manifestations.

In A.D. 1661, the Jesuits were expelled; in A.D. 1679 reinstated. The interval was a time of sorrow to the Indians; the restoration a time of joy. The establishment of missions now began.

A settlement or village, *Aldea*, was founded in some favourable situation, and the Indians of the neighbourhood induced to put themselves under the tutelage of the resident and directorial father. They were then taught to cultivate the soil or to weave—taught as children, and, when the temper was not that of the wilder and more independent tribes, this training answered. They were also instructed in the Christian creed, the medium being the Tupi language. Their own dialects were numerous—too numerous to make the cultivation of them in detail practicable; and in each *aldeia* the variety of such dialects was considerable, each being spoken by but a few individuals. To learn a difficult language for the sake of so few, was an unnecessary expenditure of time for the Jesuits; whilst Portuguese was a difficult language for the Indians. The surer plan, then, of taking the most prevalent Indian tongue and making it into a kind of common medium, a *lingua franca*, was devised. This prevalent tongue was the Tupi, and the name it took was the Portuguese one of *Língua Geral*—*general language*. Until A.D. 1757, the *Língua Geral* was used in the law-courts of Gram Parà. This state of things lasted till A.D. 1759, when the Jesuits were expelled; from Parà and Maranham as many as 112.

In 1718, the number of *aldeas* was as follows:—

Jesuits	19
Capuchins	15
Carmelites	5

Officers called Directors took the places of the Jesuits. In many respects their orders were those of their predecessors. They were to teach and convert; but they were also to get some work out of the Indians in the way of public service, *e. g.*, in the arsenals as pilots, as a kind of police in the case of Indian warfare and bush-ranging. And beside these points of difference, the Tupi, or *Língua Geral*, was to be replaced by the Portuguese. In the localities where the intercourse with the whites was important, judges were appointed to settle disputes. Kidnapping however continued, and things went ill with the Indians until the separa-

tion of Brazil from Portugal ; and they have gone ill since. The Indians and the negroes form the lowest part of the not elevated population of Pará, the half-blood between them (the Indians) and the whites being called Cafusos. Both the Cafusos and the full-blooded Indians are free, but they are not flourishing. They drink and live lives of idleness. They live, in short, much as all the coloured races when the whites are in contact with them.

This prepares us for the necessity of seeking the Indian in his unmodified state on the feeders of the Amazons, rather than the main stream. Mr. Wallace has described those of the Uaupés—which falls into the Rio Negro from the west, and lie just under the equator.

He remarks upon the extent to which they are a truly unsophisticated population, and also upon the extent to which they differ from the Indians lower down, *i.e.*, between Barra and Pará, the junction of the Rio Negro and Amazons, and the mouth of that latter river. His description (founded on personal observation) is one of the best we have. I quote it freely :—“ All the tribes of the Uaupés,” he writes, “construct their dwellings after one plan, which is peculiar to them. Their houses are the abode of numerous families, sometimes of a whole tribe. The plan is a parallelogram, with a semicircle at one end. The dimensions of one at Jauarité were one hundred and fifteen feet in length, by seventy-five broad, and about thirty high. This house would hold about a dozen families, consisting of near a hundred individuals. In times of feasts and dances, three or four hundred are accommodated in them. The roof is supported on fine cylindrical columns, formed of the trunks of trees, and beautifully straight and smooth. In the centre a clear opening is left, twenty feet wide, and on the sides are little partitions of palm-leaf thatch, dividing off rooms for the separate families : here are kept the private household utensils, weapons, and ornaments ; while the rest of the space contains, on each side, the large ovens and gigantic pans for making caxirí, and, in the centre, a place for the children to play, and for their dances to take place. These houses are built with much labour and skill ; the main supporters, beams, rafters, and other parts, are straight, well proportioned to the strength required, and bound together with split creepers, in a manner that a sailor would admire. The thatch is of the leaf of some one of the numerous palms so well adapted to the purpose, and is laid on with great compactness and regularity. The walls, which are very low, are formed also of palm thatch, but so thick and so well bound together, that neither arrow nor bullet

will penetrate it. At the gable-end is a large doorway, about six feet wide and eight or ten high : the door is a large palm-mat, hung from the top, supported by a pole during the day, and let down at night. At the semicircular end is a smaller door, which is the private entrance of the Tushaúa, or chief, to whom this part of the house exclusively belongs. The lower part of the gable-end, on each side of the entrance, is covered with the thick bark of a tree unrolled, and standing vertically. Above this is a loose hanging of palm-leaves, between the fissures of which the smoke from the numerous fires within finds an exit. In some cases this gable-end is much ornamented with symmetrical figures painted in colours.

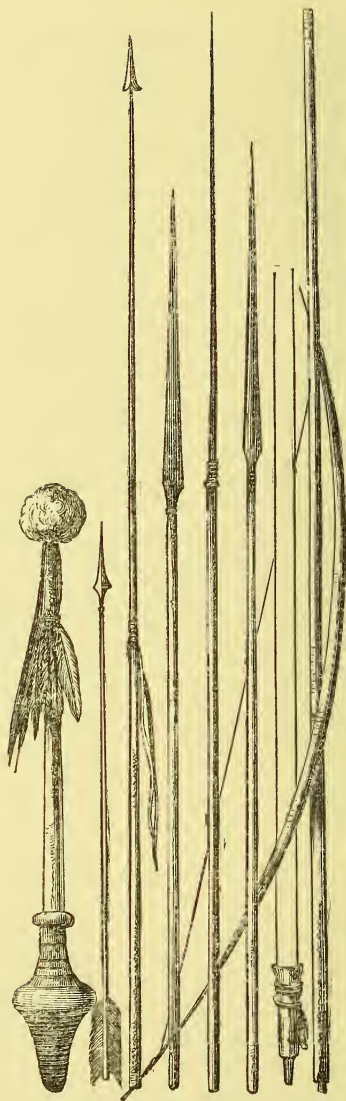
“The furniture consists principally of maqueiras, or hammocks, made of string, twisted from the fibres of the leaves of the *Mauritia flexuosa* : they are merely an open network of parallel threads, crossed by others at intervals of a foot ; the loops at each end have a cord passed through them, by which they are hung up. The Uaupés make great quantities of string of this and other fibres, twisting it on their breasts or thighs, with great rapidity.

“They have always in their houses a large supply of earthen pots, pans, pitchers, and cooking utensils, of various sizes, which they make of clay from the river and brooks, mixed with the ashes of the caripé bark, and baked in a temporary furnace. They have also great quantities of small saucer-shaped baskets, called ‘Balaios,’ which are much esteemed down the river, and are the subject of a considerable trade.

“Two tribes in the lower part of the river, the Tariános and Tucános, make a curious little stool, cut out of a solid block of wood, and neatly painted and varnished ; these, which take many days to finish, are sold for about a pennyworth of fish-hooks.

“Their canoes are all made out of a single tree, hollowed and forced open by the cross-benches ; they are very thick in the middle, to resist the wear and tear they are exposed to among the rocks and rapids ; they are often forty feet long, but smaller ones are generally preferred. The paddles are about three feet long, with an oval blade, and are each cut out of one piece of wood.

“These people are as free from the encumbrances of dress as it is possible to conceive. The men wear only a small piece of turturf passed between the legs, and twisted on to a string round the loins. Even such a costume as this is dispensed with by the women : they have no dress or covering whatever, but are entirely naked. This is the universal custom among the Uaupés Indians, from which, in a state of nature, they never depart. Paint, with these people,



Weapons, &c., from the Amazons.

seems to be looked upon as a sufficient clothing ; they are never without it on some parts of their bodies, but it is at their festivals that they exhibit all their art in thus decorating their persons : the colours they use are red, yellow, and black, and they dispose them generally in regular patterns, similar to those with which they ornament their stools, their canoes, and other articles of furniture.

“They pour the juice of a tree, which stains a deep blue-black, on their heads, and let it run in streams all down their backs ; and the red and yellow are often disposed in large round spots upon the cheeks and forehead.

“The use of ornaments and trinkets of various kinds is almost confined to the men. The women wear a bracelet on the wrists, but none on the neck, and no comb in the hair ; they have a garter below the knee, worn tight from infancy, for the purpose of swelling out the calf, which they consider a great beauty. While dancing in their festivals, the women wear a small tanga, or apron, made of beads, prettily arranged : it is only about six inches square, but is never worn at any other time, and immediately the dance is over, it is taken off.

“The men, on the other hand, have the hair carefully parted and combed on each side, and tied in a queue behind. In the young men, it hangs in long locks down their necks, and, with the comb, which is invariably carried stuck in the top of the head, gives to them a most feminine appearance : this is increased by the large necklaces and bracelets of beads, and the careful extirpation of every symptom of beard. Taking these circumstances into consideration, I am strongly of opinion that the story of the Amazons has arisen from these feminine-looking warriors encountered by the early voyager. I am inclined to this opinion, from the effect they first produced on myself, when it was only by close examination I saw that they were men ; and, were the front parts of their bodies and their breasts covered with shields, such as they always use, I am convinced any person seeing them for the first time would conclude they were women. We have only therefore to suppose that tribes having similar customs to those now existing on the river Uaupés, inhabited the regions where the Amazons were reported to have been seen, and we have a rational explanation of what has so much puzzled all geographers. The only objection to this explanation is, that traditions are said to exist among the natives, of a nation of ‘women without husbands.’ Of this tradition, however, I was myself unable to obtain any trace, and I can easily imagine it entirely to have arisen from the suggestions

and inquiries of Europeans themselves. When the story of the Amazons was first made known, it became of course a point with all future travellers to verify it, or if possible get a glimpse of these warlike ladies. The Indians must no doubt have been overwhelmed with questions and suggestions about them, and they, thinking that the white men must know best, would transmit to their descendants and families the idea that such a nation did exist in some distant part of the country. Succeeding travellers, finding traces of this idea among the Indians, would take it as a proof of the existence of the Amazons ; instead of being merely the effect of a mistake at the first, which had been unknowingly spread among them by preceding travellers, seeking to obtain some evidence on the subject.

“Tattooing is very little practised by these Indians ; they all, however, have a row of circular punctures along the arm, and one tribe, the Tucáños, are distinguished from the rest by three vertical blue lines on the chin ; and they also pierce the lower lip, through which they hang three little threads of white beads. All the tribes bore their ears, and wear in them little pieces of grass, ornamented with feathers. The Cobeus alone expand the hole to so large a size, that a bottle-cork could be inserted : they ordinarily wear a plug of wood in it, but, on festas, insert a little bunch of arrows.

“The men generally have but one wife, but there is no special limit, and many have two or three, and some of the chiefs more ; the elder one is never turned away, but remains the mistress of the house. They have no particular ceremony at their marriages, except that of always carrying away the girl by force, or making a show of doing so, even when she and her parents are quite willing. They do not often marry with relations, or even neighbours,—preferring those from a distance, or even from other tribes. When a young man wishes to have the daughter of another Indian, his father sends a message to say he will come with his son and relations to visit him. The girl’s father guesses what it is for, and, if he is agreeable, makes preparations for a grand festival : it lasts perhaps two or three days, when the bridegroom’s party suddenly seize the bride, and hurry her off to their canoes ; no attempt is made to prevent them, and she is then considered as married.

“Some tribes, as the Uacarrás, have a trial of skill at shooting with the bow and arrow, and if the young man does not show himself a good marksman, the girl refuses him, on the ground that he will not be able to shoot fish and game enough for the family.

“The dead are almost always buried in the houses, with their

bracelets, tobacco-bag, and other trinkets upon them ; they are buried the same day they die, the parents and relations keeping up a continual mourning and lamentation over the body, from the death to the time of interment ; a few days afterwards, a great quantity of caxirí is made, and all friends and relatives invited to attend, to mourn for the dead, and to dance, sing, and cry to his memory. Some of the large houses have more than a hundred graves in them, but when the houses are small, and very full, the graves are made outside.

“ The Tariánas and Tucános, and some other tribes, about a month after the funeral, disinter the corpse, which is then much decomposed, and put it in a great pan, or oven, over the fire, till all the volatile parts are driven off with a most horrible odour, leaving only a black carbonaceous mass, which is pounded into a fine powder, and mixed in several large couchés (vats made of hollowed trees) of caxirí : this is drunk by the assembled company till all is finished ; they believe that thus the virtues of the deceased will be transmitted to the drinkers.

“ The Cobeus alone, in the Uaupés, are real cannibals : they eat those of other tribes, whom they kill in battle, and even make war for the express purpose of procuring human flesh for food. When they have more than they can consume at once, they smoke-dry the flesh over the fire, and preserve it for food a long time. They burn their dead, and drink the ashes in caxirí, in the same manner as described above.

“ Every tribe and every ‘ malocca ’ (as their houses are called) has its chief, or ‘ Tushaúa,’ who has a limited authority over them, principally in war, in making festivals, and in repairing the malocca and keeping the village clean, and in planting the mandiocca-fields ; he also treats with the traders, and supplies them with men to pursue their journeys. The succession of these chiefs is strictly hereditary in the male line, or through the female to her husband, who may be a stranger : their regular hereditary chief is never superseded, however stupid, dull, or cowardly he may be. They have very little law of any kind ; but what they have is of strict retaliation,—an eye for an eye and a tooth for a tooth ; and a murder is punished or revenged in the same manner and by the same weapon with which it was committed.

“ They have numerous ‘ Pagés,’ a kind of priests, answering to the ‘ medicine-men ’ of the North American Indians. These are believed to have great power : they cure all diseases by charms, applied by strong blowing and breathing upon the party to be

cured, and by the singing of certain songs and incantations. They are also believed to have power to kill enemies, to bring or send away rain, to destroy dogs or game, to make the fish leave a river, and to afflict with various diseases. They are much consulted and believed in, and are well paid for their services. An Indian will give almost all his wealth to a *pagé*, when he is threatened with any real or imaginary danger.

“They scarcely seem to think that death can occur naturally, always imputing it either to direct poisoning or the charms of some enemy, and, on this supposition, will proceed to revenge it. This they generally do by poisons, of which they have many which are most deadly in their effects : they are given at some festival in a bowl of *caxirí*, which it is good manners always to empty, so that the whole dose is sure to be taken. One of the poisons often used is most terrible in its effects, causing the tongue and throat, as well as the intestines, to putrefy and rot away, so that the sufferer lingers some days in the greatest agony : this is of course again retaliated, on perhaps the wrong party, and thus a long succession of murders may result from a mere groundless suspicion in the first instance.

“I cannot make out that they have any belief that can be called a religion. They appear to have no definite idea of a God ; if asked who they think made the rivers, and the forests, and the sky, they will reply that they do not know, or sometimes that they suppose it was ‘*Tupánau*,’ a word that appears to answer to God, but of which they understand nothing. They have much more definite ideas of a bad spirit, ‘*Juruparí*,’ or Devil, whom they fear, and endeavour through their *pagés* to propitiate. When it thunders, they say the ‘*Juruparí*’ is angry, and their idea of natural death is that the *Juruparí* kills them. At an eclipse they believe that this bad spirit is killing the moon, and they make all the noise they can to frighten him away.

“One of their most singular superstitions is about the musical instruments they use at their festivals, which they call the *Juruparí* music. They consist of eight or sometimes twelve pipes or trumpets, made of bamboos or palm-stems hollowed out, some with trumpet-shaped mouths of bark and with mouth-holes of clay and leaf. Each pair of instruments gives a distinct note, and they produce a rather agreeable concert, something resembling clarionets and bassoons. These instruments however are with them such a mystery, that no woman must ever see them on pain of death. They are always kept in some *igaripé*, at a certain distance from

the malocca, whence they are brought on particular occasions : when the sound of them is heard approaching, every woman retires into the woods, or into some adjoining shed, which they generally have near, and remains invisible till after the ceremony is over, when the instruments are taken away to their hiding-place, and the women come out of their concealment. Should any female be supposed to have seen them, either by accident or design, she is invariably executed, generally by poison, and a father will not hesitate to sacrifice his daughter, or a husband his wife, on such an occasion.

“ They have many other prejudices with regard to women. They believe that if a woman, during her pregnancy, eats of any meat, any other animal partaking of it will suffer : if a domestic animal or tame bird, it will die ; if a dog, it will be for the future incapable of hunting ; and even a man will be unable to shoot that particular kind of game for the future. An Indian, who was one of my hunters, caught a fine cock of the rock, and gave it to his wife to feed, but the poor woman was obliged to live herself on cassava-bread and fruits, and abstain entirely from all animal food, peppers, and salt, which it was believed would cause the bird to die ; notwithstanding all precautions however the bird did die, and the woman got a beating from her husband, because he thought she had not been sufficiently rigid in her abstinence from the prohibited articles.”

Few ethnological phenomena deserve more attention than the re-appearance of similar customs in the distant parts of the world, where, however, the physical conditions are alike.

Borneo and the Uaupés country, both are under the equator ; and the same mode of building large houses for joint occupation prevails in both.

Observe, too, the use of the blow-pipe ; it appears equally on the Amazons and in Borneo.

The details of the group before us are as follows :—

The tattooed and painted individual with the skull of a slain enemy on a pole, is a Mundrucu, of the River Tapajos, the most formidable, numerous, and independent of the Brazilian Indians.

When a Mundrucu has slain an enemy, he cuts off his head, extracts the brain through the *occipital foramen*, washes the blood away, fills the skull with cotton, and then converts the whole into a kind of mummy, by drying it before the fire. The eyes he gouges out, and he fills up the orbits with colouring matter. Thus prepared, the head is placed outside his hut. On festive occasions

it is placed at the top of a spear. Such is the history of the head of an enemy. Those, however, of friends and relations are preserved, and kept—though with certain differences of detail. Thus, on certain days dedicated to the obsequies and memory of the dead, the widow of the deceased takes his skull, seats herself before the cabin, and indulges either in melancholy lamentation, or in fierce encomium—the assembled friends meanwhile dancing round her.

The one behind is a Mura; the Muras being a numerous tribe, and from the vast extent of country over which they are spread, or rather scattered, a tribe whose number seems greater than it is. Settled habitations they have none; but, just as necessity or inclination takes them, they wander from wood to wood, from stream to stream. Taking the different divisions of them altogether, their number may amount to between 6000 and 7000 “bows,” (this “bow” meaning “fighting-man;”) the rest of the population being in proportion. This gives us from 20,000 to 30,000 persons. The lower Madeira was their original area, but the lower Madeira was vexed and harassed by tribes of the powerful and hostile Mundrucus; and the Mundrucus and Muras are ever at war with each other. At present the Mundrucus are the superior population. They are bigger in body, and they are more closely allied to the Portuguese. Indeed the Portuguese used them as a sort of military police against the Muras; who fear them so much that the presence of a single Mundrucu on board Von Martius’ canoe terrified a whole family of Muras.

The incursions, then, of the Mundrucus dispersed the Muras of the lower Madeira over vast districts on the Solimoes, and on the Rio Negro. Here they are formidable as pirates. The Muras, with their associates, the Toras (or Torayes), harass the navigation of the Amazons, where the settlers and traders know them as the *Indios de Corso*, and attempt their extermination accordingly. When the stream gets narrow, and the current strong, and the canoe has to labour slowly against the stream of a mighty river, the Mura places himself on the banks, and lies in wait, *turé* in hand. The *turé* is an instrument, half wood and half reed, made out of the bamboo, the transverse septum of which is pierced in its centre. Here is inserted a second piece of cane, split. The *turé* is heard at a considerable distance, and the watchman that blows it has a tree for a watch-tower. The *turé*, too, is the instrument to which they dance, and sing, and drink, at their festivals.

Less formidable than they once were, the Mura is still shy,

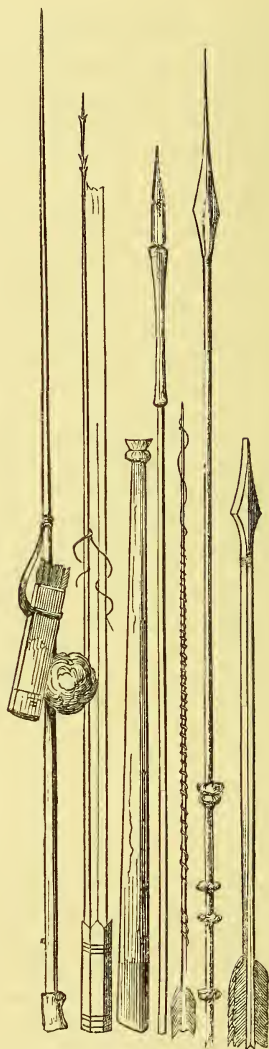
indocile, intractable, and impracticable as a labourer. Nothing but liquor will tempt him ; and liquor tempts him but little in the way of work. He hunts skilfully, and he fishes skilfully ; but he is rarely provident enough to economise the results of any successful exertions for the future. He gorges himself when he is in luck, and starves when out of it ; he thinks of the passing time only.

As a general rule, the Indians of the Amazons neither respect the female sex, nor vex themselves with jealousy on account of them. The Muras are said to be exceptions. The number of wives is two or three, and of these the youngest is the favoured one. The other is little more than a domestic drudge. To win them, the Mura must have fought at fisticuffs ; for a battle of this kind always takes place whenever a young lady becomes marriageable. Those who enter into the list for possession, fight, and the winner carries her off.

Their language is harsh and guttural, and their speech is accompanied with gesticulation. It is peculiar, at least it is different from the *Lingoa Geral*, which but few Muras understand. It has been stated that the Mundrucus are their chief enemies. Besides these there are the Mauhes, and the Catauxis—hostile also.

The use of the *paricá* is one of the characteristic customs of the Muras. The *paricá* is a powder. It is made from the dried seeds of a kind of Inga. It is a narcotic stimulating in the first instance, sedative or depressing afterwards. Once a year there is a *paricá* feast, where the “snuff” is indulged in to excess, and where the additional stimulants of dance, and song, and fermented liquors are superadded.

The other Indians are from the northern bank, on the frontier of Brazil and Bolivia. They cannot be said to represent any particular tribe. If they give an idea of the general character of a South American Indian of the parts in question it is sufficient. All the current descriptions are of this general character. The figures before us approach, however, the *Ticunas* Indians of Osculati, the nearest. *Ticunas*, however, is a term of a somewhat lax import ; inasmuch as it means any of the Indians who use the *Ticunas* poison, or come from the country which produces it.



Weapons, &c., from the Amazons.

GROUP XI.

INDIANS FROM BRITISH GUIANA.

THESE are from casts taken from life during Sir R. Schomburgk's expedition. All belong to the great Carib stock, and speak dialects of the widely-spread Carib language.

This is a point of importance. In *Brazil* the predominant language is the one alluded to under the name of *Tupi*—the basis of the *Lingoa Geral* (*General Language*) or *Lingua Franca*.

In other respects, the leading characteristics are the same, or similar ; the details being more or less different. Some tribes, for instance, flatten the head, or tattoo the body ; which the others do not. Some burn, others bury the dead. With the Carabisi, for instance, in ordinary cases the hammock in which the death took place, serves as a coffin, the body is buried, and the funeral procession made once or twice round the grave ; but the bodies of persons of importance are watched and washed by the nearest female relations, and when nothing but the skeleton remains, the bones are cleaned, painted, packed in a basket and preserved. When, however, there is a change of habitation they are *burned* ; after which the ashes are collected, and kept.

The *Macusi*, on the other hand, buries his dead in a sitting posture without coffins, and with but few ceremonies.

The Arawak custom is peculiar. When a man of note dies, his relations plant a field of cassava. They lament loudly. But when twelve moons are over, and the cassava is ripe, they re-assemble, feast, dance, lash each other cruelly, and severely with whips. The whips are then *hung up* on the spot where the person died. Six moons later a second meeting takes place ; and this time the whips are *buried*.

GROUP XII.

NORTH AMERICANS DANCING.

THIS group gives us the general character of the more typical North American Indians, rather than the details of any particular division ; the chief sources being the portraits in McKennedy's Gallery, and some well-executed daguerreotypes taken at St. Louis, and kindly placed at the disposal of the Crystal Palace Company by Mr. Fitzherbert of New York.

The prominence of the features, along with the red or copper

tinge of the skin, characterises the Americans before us. This contrasts them with the Eskimo. Their size, on the other hand, distinguishes them from the majority of the South American tribes. Nevertheless, the size decreases as we go southward; and the Eskimo configuration (along with the Eskimo habits) is approached as we move westward of the Rocky Mountains.

Nine-tenths, and perhaps a larger proportion of the Indians of the northern half of the United States are referable to one of three great groups—the *Algonkin*, the *Iroquois*, the *Sioux*; each of which falls into divisions and subdivisions.

I. The *Algonkin* is the greatest; greatest in respect to the number of its divisions and subdivisions, greatest in respect to the ground it covers, and greatest in respect to the range of difference which it embraces.

The whole of the Canadas, with one small exception, the whole of New Brunswick, Nova Scotia, Cape Breton, and Prince Edward's Isle, was originally Algonkin, as were Labrador and Newfoundland to a great extent.

To the Algonkin stock belonged and belong the extinct and extant Indians of New England, part of New York, part of Pennsylvania, Delaware, Maryland, Virginia, part of the Carolinas, and part of even Kentucky and Tennessee.

The Pequods, the Mohicans, the Narragansetts, the Massachusetts, the Montaug, the Delaware, the Menomini, the Sauks, the Ottogamis, the Kikapûs, the Potawhotamis, the Illinois, the Miami, the Piankeshaws, the Shawnos, &c. belong to this stock—all within the United States.

The Algonkins of British America are as follows:—

I. The *Crees*; of which the *Skofi* and *Sheshatapûsh* of Labrador are branches.

2. The *Ojibways*; falling into—

a. The *Ojibways Proper*, of which the *Sauteurs* are a section.

b. The *Ottawas* of the River Ottawa.

c. The original Indians of Lake *Nipissing*; important because it is believed that the form of speech called *Algonkin*, a term since extended to the whole class, was their particular dialect. They are now either extinct or amalgamated with other tribes.

d. The *Messisaugeois*, to the north of Lake Ontario.

3. The *Micmacs* of New Brunswick, Gaspé, Nova Scotia, Cape Breton, and part of Newfoundland; closely allied to the—

4. *Abnaki* of Mayne, and the British frontier; represented at present by the *St. John's Indians*.

5. The *Bethuck*—the aborigines of Newfoundland.
6. The *Blackfoots*, consisting of the—
 - a. *Satsikaa*, or *Blackfoots Proper*.
 - b. The *Kena*, or *Blood Indians*.
 - c. The *Piegan*.

To these must be added numerous extinct tribes.

II. The *Iroquois* class has been larger than it is now, many of its members being extinct. It still, however, contains the *Wiandots*, or *Hurons*, of the parts between Lakes Simcoe, Huron, and Erie; the once famous and formidable *Mohawks*, the *Senekas*, the *Onondagos*, the *Cayugas*, the *Oneidas*, and the *Tuskaroras*.

III. To the *Sioux* class belong the Assiniboin of the Red River, and the Osages of Arkansas; tribes widely distant. It is the great Sioux to which nine-tenths of the Valley of Missouri originally belonged—Sioux, whose original hunting-grounds included the vast prairie-country from the Rocky Mountains to the Mississippi, and who again appear as an isolated detachment of Lake Michigan; Sioux, known under the names of Winebagoes, Dahcotas, Yanktons, Tetons, Upsarokas, Mandans, Minetaris, Missouris, Osages, Konzas, Ottos, Omahaws, Puncas, Ioways, and Quappas.

None of the Sioux tribes came in contact with the sea. None of them belonged to the great *forest* districts of America. Most of them hunt over the country of the buffalo. This makes them warlike migratory hunters; with fewer approaches to agricultural or industrial civilisation than any Indians equally favoured by soil and climate.

It is the *Iroquois*, the *Sioux*, and certain members of the Algonkin stock, upon which the current and popular notions of the American Indian, the *Red Man*, as he is called, have been formed.

GROUP XIII.

GREENLANDERS.

GREENLAND is occupied by the same family that occupies the coast of Labrador. It does more. It extends all along the northern coast of North America; all along the shores of the Arctic Sea, both east and west. It extends to Russian America, and beyond it to the other side of Behring's Straits, and to the Aleutian Islands. Hence, there are certain members of the family to which the Greenlanders belong in Asia.

The general name for this is *Eskimo*, a word, which, like *Malay* and *Mongol*, is used in a general, as well as a particular sense. It denotes a large family, and it means the special occupants of the coast of Labrador, and the coast of the Arctic Sea.

The Eskimo is the only family common to the Old and the New World.

The large Greenland tent, with its furniture, and a canoe, is from one of the few ethnological museums in existence,—that of Copenhagen ; from which it has been liberally and courteously supplied to the Crystal Palace. The details are due to the skill and care of Professor Thomsen of that capital.

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The large Greenland hut, boat and furniture, kindly supplied by the Curator of the Ethnological Museum at Copenhagen (Professor Thomsen) reached us after the present pages were in print.

PART II.

ZOOLOGY AND BOTANY.

ANIMALS and plants are not scattered indifferently over the earth's surface, but are grouped together in assemblages of different kinds. The animals and plants of the British Isles, for example, are wholly distinct from those of the West Indies, and these again from the East Indian kinds. Naturalists, after a long study of the distribution of organised beings, have been enabled to divide the earth's surface into provinces, each characterised by its peculiar set of inhabitants. The assemblage of organised beings in each province exhibits, when viewed *en masse*, a general aspect, or *facies*, independent of its being composed, in part, of kinds of creatures different from those found in any other province. This *facies* depends on combinations of colour, sculpture, texture, and often minute and insignificant characters, when regarded separately, but when presented in coordination, becoming of importance through their constancy and their influence in determining the leading features of a fauna or flora, or both combined. Even when comparatively few of the characteristic animal and vegetable types of a province are brought together, within a limited space, some notion may thus be conveyed to the spectator of the *facies*, or aspect of life in that region. This has been attempted in the arrangement of the Geographical Garden in the Crystal Palace.

Organised beings are distributed over the earth and in the sea *horizontally* and *vertically*. On their horizontal distribution depend their geographical life-provinces; on their vertical distribution, their arrangement in altitudinal and bathymetrical zones or belts. If we ascend any high mountain, we rise through successive belts of vegetation, each frequented by its favourite form of animal life. We are reminded during our ascent of the successive faunas and floras that we should pass amongst, were we proceeding from the mountain's base to the pole. If the mountain be sufficiently high, we at length reach a region where all life ceases. So likewise in the sea—if we explore the depths of ocean, and commence our examination on the borders of the shore, we shall find that the animal and vegetable population of the waters are not dispersed indifferently through their depths, but occupy successive

levels, or zones. If we go deep enough, vegetable life first disappears, and animal species become so few, comparatively, that we cannot but conclude that we are approaching a point beyond, or rather below which all is desert.

As yet, no attempt has been made in the Crystal Palace to display the zones of altitude, though it is quite possible to do so, by means of a miniature mountain encircled by belts of alpine vegetation, amid which the characteristic animals of the zones might be placed in relative order of elevated dwelling-places. This may be looked forward to, as a worthy object for carrying out hereafter. A slight and partial indication of the phenomena of distribution of marine animals in depth, is exhibited in cases representing the sea-population of a few regions; especially the British, the West Indian, and Australian seas. In these the spectator will observe that the law of distribution in provinces holds good among marine animals as among terrestrial. And if we regard the peculiar features of the contents of the West Indian case, contrasting it with that filled with British sea-animals, a striking example of the difference of *facies*, or general aspect, in a temperate province as contrasted with a tropical one, is too evident not to attract our notice. Differences of the same kind are displayed in the contrasts of form and colour presented by the birds of different regions, inclosed in the cases placed at intervals among the plants, and always in connection with the other illustrations of the portions of the globe to which they belong.

EASTERN OR OLD WORLD.

The Boar-hunt, one of the relics of the Great Exhibition of 1851, placed beyond this Court, must be accepted as a type of Europe—a region so familiar to all, that no space has been spared for its fuller illustration. The OLD WORLD Court is consequently devoted to African and Asiatic illustrations. The several provinces of Africa are fairly typified, but those of Asia, great and important though they be, have, for the present, an inadequate share of space assigned.

The southernmost portion of this Court is occupied by the south extremity of Africa; to this we pass southwards through the northern African provinces of Egypt and Barbary, brought into unavoidable proximity with the tropical countries of Asia. Central and Eastern Africa follow, the latter having affinities with Asia through Arabia.

The visitor when beside the North African section of the Court must suppose the proximity of Southern Europe, and by doing so, bear in mind the close affinity that exists between the mass of vegetation that he then sees around him, and the floras of Italy and Spain.

CENTRAL ASIA.

The yak and *Ovis Ammon* stand as representatives of the central regions of Asia. The former is a characteristic animal of Tibet, and does not thrive except at high elevations. Here, too, is placed the Bactrian camel. The vegetation among which these animals are grouped is mainly Himalayan, and may be regarded as representing the flora of the verge of this great province.

Beyond the northern bounds of the Central Asiatic region, we pass rapidly amid European types, mingling, as we proceed eastwards, with Boreal American forms. The vegetation, like the animal life, puts on a mixed aspect, and one of a transatlantic character. In the main, the Siberian fauna and flora are linked with those of eastern Europe.

The arctic portion of Asia presents the characteristic assemblage of polar animals, white bears, seals, walruses, narwhals, dolphins, gulls, and cormorants, whilst along the shores range reindeer, arctic foxes, lemmings, ptarmigans, and snowy owls; more inland, wolves and otters, with fur-bearing animals abound. This is the linking region of the Old and New Worlds.

INDIA.

The group of the Tiger-hunt indicates some of the zoological features of the low country and jungles of India and the warm regions of Asia. The tiger is indeed one of the most characteristic animals of the Tropical Asiatic provinces, as is also the Indian elephant. The one-horned rhinoceros, the Indian hyæna, humped oxen of various kinds, a few peculiar deer, the scaly ant-eater, the bonnet-monkey, the Hoonuman (*Semnopithecus entellus*), and the wanderoo, are all well-marked and conspicuous Indian mammals. Some of the larger quadrupeds are common to Europe and Africa. The birds of India are numerous, and often very beautiful.

By bamboos and orange-trees, and a few forms of vegetation capable of cultivation under the conditions and within the space of our Garden, a very slight indication indeed is afforded of the general Indian flora. But in the back-ground of the

Indian group, the rich assemblage of Indian rhododendrons and azaleas, the *Juniperus recurva* and the *Ficus elastica*, serve to represent one of the most beautiful floras in the world, that of the mountain ranges of India, whilst on its eastern-side, camellias, tea-plants, Carphon laurels, and magnolias exemplify the change in Asiatic vegetation with the great Chinese province.

NORTH AFRICA.

The portion of this continent, north of Sahara, west of the Libyan desert, and including the chains of the Atlas, is clothed with a very different vegetation, and peopled by a distinct set of land animals from those occupying the greater and more characteristic African regions. In many respects, it has more affinity in its natural history and features with the southern countries of Europe, especially Spain and Sicily, than with Africa. Even its most characteristic mammal, the Barbary ape, has apparently an indigenous stronghold in Gibraltar. The wild boar, genet, porcupine, and fallow deer, the last alone of its tribe in Africa, indicate European affinities, whilst southern relations are marked by a few forms of antelope and by the lion. Some small rodents are peculiar. The traveller passing from temperate Europe to Barbary, sees in the domesticated camel and many plants—the date-palm, the opuntia, and the agave—distinguishing and peculiar features of its landscape; yet none of these is an original native of the region. Even the date-palm belongs properly to the countries south of the Atlas. The truly characteristic plants—such as the carob, fig, and palmetto, are all of Mediterranean types and South European forms. The sea that separates Europe and Africa has an uniform population nearly throughout; and, in the main, is not more than a colony of the Atlantic.

NORTH-EASTERN AND EASTERN AFRICA.

Egypt is a truly African province, and is linked by many of its productions with Nubia, Abyssinia, and the countries that border on the Indian Ocean. The crocodile and the hippopotamus, now confined to the higher portions of the Nile, are essentially African types. The fishes of the Nile have close affinities with those of the rivers of the Senegal streams. Among them the polypterus is remarkable for its approach to the ancient and extinct forms of ganoids. From Sennaar, southwards, we find the elephant and one-horned rhinoceros. Monkeys, species of *Cercopithecus*, occur in the same region.

In the highlands of Shoa, the undulating surfaces of the tablelands are covered with green bushes of euphorbia ; lions and hyænas are common. In the lower country of the Danakils, palms abound, with acacias and aloes ; and the wart-hog, small antelopes and guinea-fowls, are among the animals. Crocodiles and hippopotami haunt the streams and marshes. On the plains are the Koodoo antelope and zebra ; ostriches are hunted below the Galla country, and leopards and buffaloes abound.

Taking the vegetation from the north southwards, not a few conspicuous plants are distinctive of successive districts ; thus, the date-palm, the papyrus, and the bean of Pythagoras may be cited for Egypt Proper ; the doom, the coffee, and acacias to the more southern provinces. Some curious affinities with South African vegetation are indicated by Abyssinian species of pelargonium and protea.

There is a close relationship between the natural history of the Eastern African region and that of Arabia ; so near, indeed, that in many respects we may regard these provinces as subdivisions of one great region. Many of the most striking plants are common to both, and the same may be said of not a few characteristic animals. The Red Sea, that separates them, proves, when its animal and vegetable inhabitants are explored, to be only a colony of the great Indian Ocean marine province, the most extensive of all the natural-history regions of the ocean, and the most varied in its contents. These are remarkable for brilliancy of colouring and beauty or singularity of shape and sculpture, as well as for the richness of the fauna in the number of generic and specific types.

WESTERN AFRICA.

Western Africa within the tropics constitutes in many respects one vast natural-history province, extending far into the interior and towards the eastern coasts. This wide-spreading region is capable of being subdivided, and the steaming districts along the coast from Senegal to Congo present numerous peculiarities that are not seen in the inland portions. These latter again vary considerably in features of surface, and the animal and vegetable population must change more or less accordingly. But throughout this portion of the African continent there range not a few of the large quadrupeds, and doubtless of the smaller ones and other tribes along with them. The African elephant, the hippopotamus, the two-horned rhinoceros, the phascochoerus, or wart-hog, the lion and the jackal, are examples ; although the Great Desert cuts

off the range northwards of several of them. Among birds, the ostrich and the *Vultur kolbii* are instances.

The most conspicuous zoological peculiarities of this region are manifested by quadrumanous and edentate quadrupeds. This is a country of monkeys, and of very remarkable ones. The thumbless apes (*Colobus*) are concentrated here. The various herds of *Cercopithecus* are chiefly members of this region : the mandrills are all belonging to it, and the baboons abound. The African orang-outang is a native of Guinea ; and three species of chimpanzee are found on the same line of coast.

The edentata of this region are confined to the countries in the neighbourhood of the coast, and though few are highly peculiar. There are species of the genus *Manis*, the scaly ant-eater, or pangolin. In the presence of these extraordinary quadrupeds along the western shores of Africa we seem to have a relation with the New World shadowed out ; one that is also indicated by a few analogies among the plants. At the same time, by similar indications, a relationship of analogy with the Indian region may be traced. Thus, there are curious resemblances between the flora of Congo, that of India, and of the islands of the Indian Ocean. These similitudes are the more remarkable since the physical features of the country between the western and eastern coasts are such as scarcely to admit of any continuity of like vegetation or animal population. With the flora of South Africa that of the west has but very slight connection.

A number of antelopes, though as we go northwards the species are less numerous, manifest the distinguishing feature of the group of African ruminants. In our group the harnessed and Isabella antelopes typify this character.

The vegetation of intertropical Africa varies considerably in different districts, on account of the striking difference in the mineral constitution of the soil, and the elemental peculiarities of the seaward and inland districts. Palms of several kinds are abundant along the coast countries, and among them the most prominent is the *Elais guiniensis*, a palm-oil species. As a group, however, although playing so prominent a part in the West African landscape, the number of kinds of palm is small, when compared with the vast number of individuals. The *Pandanus candelabrum*, one of the screw-palms, is a conspicuous tree. Mangroves clothe the sides of swamps and the deltas of rivers. Towards the inner country the great *Adansonia digitata* or *Baobab*, the largest tree in the world, becomes frequent, and ranges westwards to the boun-

daries of Abyssinia. The great tree-cotton, or *Bombax*, is also characteristic. Among the herbaceous plants that range along the western coasts of Africa, one of the best known and prettiest is the *Gloriosa superba*. *Cinchoniaceæ* and *Malvaceæ* are among the tribes of plants that attain a considerable development.

SOUTH AFRICA.

There are few tracts of land on the earth's surface so distinctly marked by zoological and botanical peculiarities, and by a striking aspect of fauna and flora as South Africa. Its mountains—and they attain considerable elevation, as much as 10,000 feet in some instances—its low grounds, sandy plains, and deserts called Karoos, if not everywhere adorned with a luxuriant vegetation, are singularly prolific in remarkable and interesting plants, and are the resorts of numerous quadrupeds, many of them of considerable dimensions. In its mammalia and its flowering plants we recognise the prominent and distinctive natural-history characteristics of the region.

One baboon, *Cynocephalus porcarius*, and a *Cercopithecus*, are the only monkeys of the Cape region, and though peculiar as species, are rather to be regarded as links of the fauna of the South African with the general fauna of Africa. In this light, too, must the carnivora be regarded, although numerous and prominent; for the most conspicuous, the lion for example, are common to a vast extent of the African continent. The hyæna genus, however, may be regarded as having its metropolis in this province. Some of the conspicuous pachyderms also appertain to the general African group, such as the elephant, the hippopotamus, the two-horned rhinoceros, the Ethiopic hog, and the zebra. Here is the country of the gnoos and other antelopes, of quaggas, lions following in the track; some of the antelopes may be seen in herds of hundreds.

Here we are out of the region of palms; nor are large trees of any kind very distinctive of the South African flora. There are no vast forests, arborescent plants are scarce, but instead, there are great tracts of bush, composed, in the Caffrarian districts, for the most part of succulent and thorny shrubs; leafless columnar euphorbias, some of them shaped like great candelabra and occasionally towering to thirty or forty feet, and fleshy aloes with threatening weapon-like leaves and tall standards of handsome flowers, give a strange and bizarre aspect to the Bush-country vegetation, and cover with prickly thickets the steep sides of the ravines that furrow and separate the long flat ridges of hills. Here grow the *Zamia*

horrida, the crane-like *Strelitzia*, prickly kinds of acacia, everlasting-flowers in great variety, and ice-plants. One of the latter, the *Mesembryanthemum edule*, or Hottentot fig, is the only native fruit, and a bad one at best.

The mention of Cape plants at once suggests to the lover of flowers a number of beautiful natives of the South African region : Cape lilies, various sorts of corn-flags, ixias, lobelias, oxalidiæ, peculiar orchids, pelargoniums, diosmeas, polygalas, and heaths, of the last in wondrous variety. The curious little pachydermatous quadruped, *Hyrax capensis*, is a specific peculiarity ; so also is the quagga. It is the group of the hollow-formed ruminants that give the grand distinguishing feature to the South African fauna. The beautiful family of antelopes attains its maximum here, nearly one half of the total number of species being South African. The gnou, the eland, the harte-beest and spring-bok, are some of those most familiar on account of their dimensions or beauty : the abundance of antelopes compensates for the absence of deer. The Cape buffalo (*Bos caffer*) is another distinctive ruminant ; and the giraffe, though ranging far to the north, is a conspicuous member of the southern fauna. The sand-flats around the Cape are bored by peculiar moles of the genus *Bathyergus*, and one of the most curious of African animals, the Cape ant-eater, *Orycteropus capensis*, one of the few members of its order existing in the Old World, is confined to the province from which it derives its specific appellation. The ornithological peculiarities of the Cape are not so striking.

Many of the animals mentioned are now becoming scarce, or to be seen only far in the interior. The elephant, rhinoceros, and hippopotamus are rapidly disappearing through the persecution of the hunter. On the high open table-lands of the interior immense multitudes of quadrupeds congregate especially ; and the proteaceæ, equally distinctive of this flora, abound most in the western districts of the colony, and are especially numerous on the sandy plains. One of the most beautiful of orchids, the famous *Disa grandiflora*, is a plant of Table Mountain. Among remarkable plants may be mentioned, the waxberry, *Myrsia cordifolia*, a shrub, the berries of which are thickly coated with wax ; and the well-known monstrous-looking *Testudinaria elephantipes*. The much-cultivated and familiar great White Arum, *Calla Æthiopica*, is common in wet places.

It is worthy of note, that whilst the animals, both quadrupeds and birds, of South Africa have many relations with those of Western Africa within the tropics, the plants belong to completely

a different series, and are connected with the flora of the rest of Africa only by eastern relations. In some features of the flora there is a curious analogy manifested with the Australian types.

The coasts of the Cape have a marine population as peculiar and striking in their way as the terrestrial, and constitute a well-marked sea-province, the eastern limits of which are to the south of Natal, where the great Indo-Pacific region meets that of the Cape. Among shell-fish, the limpet tribe has its chief congregation of species here.

WESTERN OR NEW WORLD.

ANTARCTIC AMERICA.

We enter the NEW WORLD by the cold regions of the extreme south—the home of penguins. Here we find forms of animal and vegetable life representative of those that inhabit the Arctic regions and their borders. The most southerly arborescent vegetation is seen in Hermit Island near Cape Horn, where stunted forests of antarctic and evergreen beeches grow. The same phenomenon is exhibited of multiplication of individuals and paucity of species to which attention will be called in the notice of the extreme north. The southernmost of all flowering plants is a grass, the *Aira antarctica*, a native of the South Shetland islands.

SOUTHERNMOST REGIONS.

By the Chilian *auraucarias*, the *fuchsias*, *calceolarias*, and *petunias*, some of the peculiar features of the vegetation of the southernmost regions of South America are indicated. Many of our most beautiful and familiar garden plants come from these provinces. In the high regions of the Andes of Chili, as well as further towards the equator, lives the *chinchilla*, famous for its fur, at an elevation of between 12,000 and 14,000 feet—guinea-pigs are found of peculiar kinds, and the *llama*, which ranges to a height of 1800 feet.

TROPICAL SOUTH AMERICA.

The rich regions of Brazil and Tropical America are typified by some of their most characteristic vegetable forms, and by not a few of the most striking members of their mammalian fauna, as well as birds of exquisite hues and strange shapes. Among the latter, the *toucans* and *humming birds* are singularly striking. This is the great central home of the New World monkeys, contrasting with and representative of those of the Old World, but constituting

an entirely distinct group. Their nostrils placed far apart and flattened, the number of their teeth, and the prehensile tail,—a fifth hand,—with which so many of them are endowed, give them an aspect very different from their relatives over the Atlantic. In the vast forests of Brazil they revel among the palms, Barringtonias and monkey pots, whilst, on the ground below, the giant ant-eater, and many another creature equally strange, prowls around the shade. The jaguar, puma, and ocelot, which take the place of the great cats of the Old World, the agouti and capabara, the sloth and coati-mundi, all present themselves in this compartment. The American tapir is here, and in the more western portions of the ground, are placed crochet-deer, and the *Rhea americana*, the ostrich of the west. The llama marks the region of the Andes, and in the New World represents the camel of the Old.

CENTRAL AMERICA.

Birds of beautiful plumage, and vegetation of singular and fantastic forms, mark the separating region of Central America. The cactus tribe of plants, the yuccas, and the great aloe or rather agave give a peculiar and striking aspect to this region. Yet of the larger forms of animal life there is little to display. Before long we may show the strange sea-cow, or manatee, as coming within the bounds of this province, and a glance at the West Indian marine case will serve at once to indicate the richness and beauty of the fauna of seas and shores. The number and curious variety of its sponges, the elegance and rich painting of its shell-fish, the odd shapes of its fishes, and the presence of striking forms of reef-building corals, all, however, different from those of the Indian seas, cannot fail to impress its peculiarities on the thoughtful visitor.

Along the southern verge of this province is the country of that most exquisite of water-lilies, the great *Victoria*: on secluded lakes, among luxuriant forests, and in the reaches of the mighty rivers that flow tranquilly among them, this beautiful plant flourishes indigenous.

TEMPERATE NORTH AMERICA.

Between the Central and the Arctic Provinces are the wooded regions of NORTH AMERICA, where the vegetation of Canada passes into that of the United States, and is bounded on the western side by Oregonian fauna. A wide range has to be illustrated in a small space, and we are obliged to bring together in close proximity

the countries of the pines and the palmettos. The Canadian porcupine, Wapiti deer, elk, beaver, raccoon, Virginian opossum, and Virginian deer stand here as representatives for the States and neighbouring countries. Shrew moles (*Scalops aquaticus*), starnoses (*Condylura cristata*), musk-rats, bony pikes and limuli would be effective additions, and highly characteristic. The fauna and flora of the United States, though in great part peculiar, are in many of their members curiously representative of the vegetable and animal life in the corresponding portion of the Old World ; in not a few instances form replaces form. At the same time, the differences are not to be overlooked, and in the presence of the opossum, of some of the fishes and certain invertebrate animals, we seem to have indications of claims to a superior antiquity on the part of the so-called New, over the boasted Old World.

BARREN GROUNDS.

The *Barren grounds* that skirt the polar regions of North America, and which include the country to the east of the Rocky Mountains, and north of the great lakes, constitute a region of low hills with rounded summits, and more or less precipitous sides, separated by narrow valleys. They are bare of trees, except near the margins of larger rivers ; a few stunted willows, dwarf birches and larches, are occasionally met with, but the greater part of the surface is covered with lichens only. The brown bear, the glutton, the ermine, the Canadian otter, the wolf, the zibet, the arctic hare, the reindeer, and the musk-ox, are characteristic quadrupeds. Between this district and the northern shores of Lake Superior is a belt of wooded land, where the elk, squirrel, beaver, &c., occur. On the prairie lands that belong to the next section are the great bison or American buffalo, peculiar deer, and the grisly bear. Towards the west, and along the Rocky Mountains are found the American goat (only on the highest ridges), and the pretty prong-horned antelope. The distribution of most of these large animals is determined by the vegetation, and that in a great measure by the disposition of the water-sheds.

ARCTIC REGIONS.

To realise our conceptions, we ought, before quitting the Geographical Garden from the north, to find ourselves surrounded by masses of ice and snow. Let us picture in our minds long lines of hoary coasts, the dark rock occasionally breaking through its

frosty covering, the deep green waves tossing masses of ice, and bearing up towering and fantastic icebergs, whose cleft and cavernous sides are beautiful with intense blue shadows. Great whales sport among the waters, their black masses, here and there, breaking the monotony of colours. Myriads of glancing jelly-fishes, iridescent beroes, and pearly molluscs, give animation to the transparent waters. Flocks of sea-birds fly in every direction, watching the fishes that supply them with abundant food ; seals rest on the icy platform, and nearer the land the great white bear, beautiful as strong, prowls along the verge of the shore. A scene such as this cannot be realised ever at Sydenham, but we can indicate some few of its characteristic elements. The imagination of intelligent visitors must supply the rest.

The Arctic Province is represented only in one geographical Court, that of the Western or New World. The one indication must serve for all the regions that border the icy seas. Indeed there is no forcing in this arrangement, for the entire Arctic fauna is characterised by prevailing monotony. Myriads of individuals of the prevailing species, mostly dull in hue, or at least deficient in brilliant colouring, whether they belong to the earth, the air, or the sea, compensate for the paucity of different kinds. White and grey, in the air ; dull browns in the sea, are the prevailing tints. Some bright flowers during the summer season, break the modest rule by their gaiety. Throughout the icy seas, from Greenland round by Spitzbergen to Behring's Straits, and along the labyrinthine coast of Asiatic America to Greenland again, the same marine animals are diffused. This is the region of the salmon genus, all the species of which radiate, as it were, around the Arctic province.

By the polar bears and a group of Arctic birds an indication of this northernmost of faunas is afforded. The various foxes of the Arctic shores, the dogs of the Esquimaux, the walrus with its human head, whalebone and finner whales, were their bulk admissible, would fill up the group with more completeness. The reindeer serves to indicate the boundary of the province, and stands as a representative of the verge of these realms of ice and snow.

AUSTRALIA AND INDIAN ISLANDS.

The vegetation and much of the animal population of the Indian islands, both on the land and in the sea, constitute a passage between

the floras and faunas of Asia, and those so exceedingly peculiar, when regarded apart, of Australia. The group of islands connected with New Guinea—mountainous, forest-clothed, hot and moist in their climate—especially exhibit this passage. Spice-trees and numerous forms of palms mark differences ; the presence of casuarinæ, gum-trees, and melaleucas, resemblances. A few species of Australian types are highly suggestive of the same relation.

The ourang, the Malay tapir, and bears, and the flying-squirrels, with a rich array of birds, illustrate the zoology of the Indian Archipelago ; while that of Australia and Tasmania are indicated by the kangaroos, duck-billed platypus, Tasmanian wolf, and echidnas, with many of the singular and strangely peculiar birds of this most remarkable zoological province, where we seem to have the lowest conditions of the vertebrate type, assembled as if to indicate a rudimentary stage in the world's history. The vegetation—typified here by Banksias and other proteaceous shrubs, epacridiæ, gum-trees, and many more forms as striking and peculiar—indicates a corner of the earth set apart.

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GEOLOGY AND INHABITANTS

OF THE

ANCIENT WORLD.

DESCRIBED BY

RICHARD OWEN, F.R.S.



THE ANIMALS CONSTRUCTED BY B. W. HAWKINS, F.G.S.



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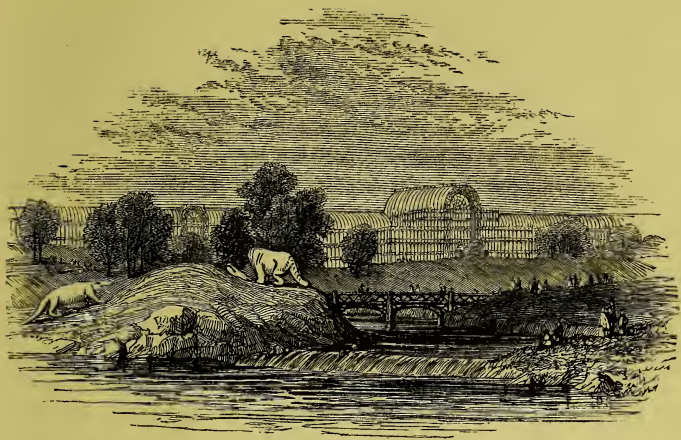
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GEOLOGY AND INHABITANTS OF THE ANCIENT WORLD.

INTRODUCTION.

BEFORE entering upon a description of the restorations of the Extinct Animals, placed on the Geological Islands in the great Lake, a brief account may be premised of the principles and procedures adopted in carrying out this attempt to present a view of part of the animal creation of former periods in the earth's history.

Those extinct animals were first selected of which the entire, or nearly entire, skeleton had been exhumed in a fossil state. To accurate drawings of these skeletons an outline of the form of the entire animal was added, according to the proportions and relations of the skin and adjacent soft parts to the superficial parts of the skeleton, as yielded by those parts in the nearest allied living

animals. From such an outline of the exterior, Mr. Waterhouse Hawkins prepared at once a miniature model form in clay.

This model was rigorously tested in regard to all its proportions with those exhibited by the bones and joints of the skeleton of the fossil animal, and the required alterations and modifications were successively made, after repeated examinations and comparisons, until the result proved satisfactory.

The next step was to make a copy in clay of the proof model, of the natural size of the extinct animal: the largest known fossil bone, or part, of such animal being taken as the standard according to which the proportions of the rest of the body were calculated agreeably with those of the best preserved and most perfect skeleton. The model of the full size of the extinct animal having been thus prepared, and corrected by renewed comparisons with the original fossil remains, a mould of it was prepared, and a cast taken from this mould, in the material of which the restorations, now exposed to view, are composed.

There are some very rare and remarkable extinct animals of which only the fossil skull and a few detached bones of the skeleton have been discovered: in most of these the restoration has been limited to the head, as, for example, in the case of the *Mosasaurus*; and only in two instances—those, viz., of the *Labyrinthodon* and *Dicynodon*—has Mr. Hawkins taken upon himself the responsibility of adding the trunk to the known characters of the head, such addition having been made to illustrate the general affinities and nature of the fossil, and the kind of limbs required to produce the impressions of the footprints, where these have been detected and preserved in the petrified sands of the ancient sea-shores trodden by these strange forms of the Reptilian class.

With regard to the hair, the scales, the scutes, and other modifications of the skin, in some instances the analogy of the nearest allied living forms of animals has been the only guide; in a few instances, as in that of the *Ichthyosaurus*, portions of the petrified integument have been fortunately preserved, and have guided the artist most satisfactorily in the restoration of the skin and soft parts of the fins; in the case of other reptiles, the bony plates, spines, and scutes have been discovered in a fossil state, and have

been scrupulously copied in the attempt to restore the peculiar tegumentary features of the extinct reptiles, as *e.g.* in the *Hylæosaurus*.

In every stage of this difficult, and by some it may be thought, perhaps, too bold, attempt to reproduce and present to human gaze and contemplation the forms of animal life that have successively flourished during former geological phases of time, and have passed away long ages prior to the creation of man, the writer of the following brief notice of the nature and affinities of the animals so restored feels it a duty, as it is a high gratification to him, to testify to the intelligence, zeal, and peculiar artistic skill by which his ideas and suggestions have been realised and carried out by the talented director of the fossil department, Mr. Waterhouse Hawkins. Without the combination of science, art, and manual skill, happily combined in that gentleman, the present department of the Instructive Illustrations at the Crystal Palace could not have been realised.

THE SECONDARY ISLAND.

The most cursory observation of the surface of the earth shows that it is composed of distinct substances, such as clay, chalk, lias, limestone, coal, slate, sandstone, &c. ; and a study of such substances, their relative position and contents, has led to the conviction that these external parts of the earth have acquired their present condition gradually, under a variety of circumstances, and at successive periods, during which many races of animated beings, distinct both from those of other periods and from those now living, have successively peopled the land and the waters ; the remains of these creatures being found buried in many of the layers or masses of mineral substances, forming the crust of the earth.

The object of the Islands in the Geological Lake is to demonstrate the order of succession, or superposition, of these layers or strata, and to exhibit, restored in form and bulk, as when they lived, the most remarkable and characteristic of the extinct animals and plants of each stratum.

The series of mineral substances and strata represented in the

smaller island have been called by geologists "secondary formations," because they lie between an older series termed "primary," and a newer series termed "tertiary:" the term "formation" meaning any assemblage of rocks or layers which have some character in common, whether of origin, age, or composition.*

Following the secondary formations as they descend in the earth, or succeed each other from above downwards, and as they are shown, obliquely tilted up out of their original level position from left to right, in the Secondary Island, they consist: 1st, of the Chalk or Cretaceous group; 2nd, the Wealden; 3rd, the Oolite; 4th, the Lias; and 5th, the New Red Sandstone.

* Lyell, "Manual of Elementary Geology."

THE CHALK.

THE chalk formations or "cretaceous group of beds" include strata of various mineral substances ; but the white chalk which forms the cliffs of Dover and the adjoining coasts, and the downs and chalk quarries of the South of England, is the chief and most characteristic formation. Chalk, immense as are the masses in which it has been deposited, owes its origin to living actions ; every particle of it once circulated in the blood or vital juices of certain species of animals, or of a few plants, that lived in the seas of the secondary period of geological time. White chalk consists of carbonate of lime, and is the result of the decomposition chiefly of coral-animals (*Madrepores*, *Millepores*, *Flustra*, *Cellepora*, &c.), of sea-urchins (*Echini*), and of shell-fishes (*Testacea*), and of the mechanical reduction, pounding, and grinding of their shells. Such chalk-forming beings still exist, and continue their operations in various parts of the ocean, especially in the construction of coral reefs and islands.

Every river that traverses a limestone district carries into the sea a certain proportion of caustic lime in solution : the ill effects of the accumulation of this mineral are neutralised by the power allotted to the above-cited sea-animals to absorb the lime, combine it with carbonic-acid, and precipitate or deposit it in the condition of insoluble chalk, or carbonate of lime.

The entire cretaceous series includes from above downwards :

Maestricht beds of yellowish chalk.

Upper white chalk with flints.

Lower white chalk without flints.

Upper green-sand.

Gault.

Lower green-sand and Kentish rag.

The best known and most characteristic large extinct animal of the chalk formations is chiefly found in the uppermost and most recent division, and is called

Remains of the Pterodactyle were first discovered, in 1784, by Prof. Collini, in the lithographic slate of Aichstadt, in Germany, which slate is a member of the oolitic formations : the species so discovered was at first mistaken for a bird, and afterwards supposed to be a large kind of bat, but had its true reptilian nature demonstrated by Baron Cuvier, by whom it was called the *Pterodactylus longirostris*, or Long-beaked Pterodactyle : it was about the size of a curlew.

A somewhat larger species—the *Pterodactylus macronyx*, or Long-clawed Pterodactyle—was subsequently discovered by the Rev. Dr. Buckland, in the lias formation of Lyme Regis : its wings, when expanded, must have been about four feet from tip to tip. The smallest known species—the *Pterodactylus brevirostris*, or Short-beaked Pterodactyle—was discovered in the lithographic slate at Solenhofen, Germany, and has been described by Professor Soemmering.

Remains of the largest known kinds of Pterodactyle have been discovered more recently in chalk-pits, at Burham, in Kent. The skull of one of these species—the *Pterodactylus Cuvieri*—was about twenty inches in length, and the animal was upborne on an expanse of wing of probably not less than eighteen feet from tip to tip. The restored specimen of this species is numbered 3.

A second very large kind of Pterodactyle—the *Pterodactylus compressirostris*, or Thin-beaked Pterodactyle—had a head from fourteen to sixteen inches in length, and an expanse of wing, from tip to tip, of fifteen feet. The remains of this species have also been found in the chalk of Kent. From the same formation and locality a third large kind of Pterodactyle, although inferior in size to the two foregoing, has been discovered, called the *Pterodactylus conirostris*, and also—until the foregoing larger kinds were discovered—*Pterodactylus giganteus*. The long, sharp, conical teeth in the jaws of the Pterodactyles indicate them to have preyed upon other living animals ; their eyes were large, as if to enable them to fly by night. From their wings projected fingers, terminated by long curved claws, and forming a powerful paw, wherewith the animal was enabled to creep and climb, or suspend itself from trees. It is probable, also, that the Pterodactyles had the power of swimming ; some kinds, *e.g.*, the *Pterodactylus Gemmingi*, had a long

and stiff tail. "Thus," writes Dr. Buckland, "like Milton's Fiend, all qualified for all services and all elements, the creature was a fit companion for the kindred reptiles that swarmed in the seas, or crawled on the shores of a turbulent planet.

'The Fiend,
O'er bog, or steep, through strait, rough, dense, or rare,
With head, hands, wings, or feet, pursues his way,
And swims, or sinks, or wades, or creeps, or flies.'

Paradise Lost, Book II."

THE WEALDEN.

THE Wealden is a mass of petrified clay, sand, and sandstone, deposited from the fresh or brackish water of probably some great estuary, and extending over parts of the counties of Kent, Surrey, and Sussex. This fresh-water formation derives its name from the "Weald" or "Wold" of Kent, where it was first geologically studied, and where it is exposed by the removal of the chalk, which covers or overlies it, in other parts of the South of England.

The Wealden is divided into three groups of strata, which succeed each other in the following descending order :—

1st. Weald Clay, sometimes including thin beds of sand and shelly limestone, forming beds of from 140 to 280 feet in depth or vertical thickness.

2nd. Hastings Sand, in which occur some clays and calcareous grits, forming beds of from 400 to 500 feet in depth.

3rd. Purbeck Beds, so called from being exposed chiefly in the Isle of Purbeck, off the coast of Dorsetshire, where it forms the quarries of the limestone for which Purbeck is famous : the beds of limestones and marls are from 150 to 200 feet in depth.

Nos. 4 & 5.—THE IGUANODON.

(*Iguanodon Mantelli*, Conybeare.)

One afternoon, in the spring of 1822, an accomplished lady, the wife of a medical practitioner, at Lewes, in Sussex, walking along the picturesque paths of Tilgate Forest, discovered some objects in the coarse conglomerate rock of the quarries of that locality, which, from their peculiar form and substance, she thought would be interesting to her husband, whose attention had been directed, during his professional drives, to the geology and fossils of his neighbourhood.

The lady was Mrs. Mantell : her husband, the subsequently distinguished geologist, Dr. Mantell,* perceived that the fossils discovered by his wife were teeth, and teeth of a large and unknown animal.

“As these teeth,” writes the doctor, “were distinct from any that had previously come under my notice, I felt anxious to submit them to the examination of persons whose knowledge and means of observation were more extensive than my own. I therefore transmitted specimens to some of the most eminent naturalists in this country and on the continent. But although my communications were acknowledged with that candour and liberality which constantly characterise the intercourse of scientific men, yet no light was thrown upon the subject, except by the illustrious Baron Cuvier, whose opinions will best appear by the following extract from the correspondence with which he honoured me :—

“‘These teeth are certainly unknown to me ; they are not from a carnivorous animal, and yet I believe that they belong, from their slight degree of complexity, the notching of their margins, and the thin coat of enamel that covers them, to the order of reptiles.

“‘May we not here have a new animal !—a herbivorous reptile ? And, just as at the present time with regard to mammals (land-quadrupeds with warm blood), it is amongst the herbivorous that we find the largest species, so also with the reptiles at the remote period when they were the sole terrestrial animals, might not the largest amongst them have been nourished by vegetables ?

“‘Some of the great bones which you possess may belong to this animal, which, up to the present time, is unique in its kind. Time will confirm or confute this idea, since it is impossible but that one day a part of the skeleton, united to portions of jaws with the teeth, will be discovered.’”

“These remarks,” Dr. Mantell proceeds to say, “induced me to pursue my investigations with increased assiduity, but hitherto they have not been attended with the desired success, no connected

* “The first specimens of the teeth were found by Mrs. Mantell in the coarse conglomerate of the Forest, in the spring of 1822.”—Mantell, “Geology of the South-East of England,” 8vo, 1833, p. 268.

portion of the skeleton having been discovered. Among the specimens lately connected, some, however, were so perfect, that I resolved to avail myself of the obliging offer of Mr. Clift (to whose kindness and liberality I hold myself particularly indebted), to assist me in comparing the fossil teeth with those of the recent *Lacertæ* in the Museum of the Royal College of Surgeons. The result of this examination proved highly satisfactory, for in an *Iguana* which Mr. Stutchbury had prepared to present to the College, we discovered teeth possessing the form and structure of the fossil specimens." (Phil. Trans., 1825, p. 180.) And he afterwards adds :—"The name *Iguanodon*, derived from the form of the teeth, (and which I have adopted at the suggestion of the Rev. W. Conybeare,) will not, it is presumed, be deemed objectionable." (Ib. p. 184.)

The further discovery which Baron Cuvier's prophetic glance saw buried in the womb of time, and the birth of which verified his conjecture that some of the great bones collected by Dr. Mantell belonged to the same animal as the teeth, was made by Mr. W. H. Bensted, of Maidstone, the proprietor of a stone-quarry of the Shanklin-sand formation, in the close vicinity of that town. This gentleman had his attention one day, in May, 1834, called by his workmen to what they supposed to be petrified wood in some pieces of stone which they had been blasting. He perceived that what they supposed to be wood was fossil bone, and with a zeal and care which have always characterised his endeavours to secure for science any evidence of fossil remains in his quarry, he immediately resorted to the spot. He found that the bore or blast by which these remains were brought to light, had been inserted into the centre of the specimen, so that the mass of stone containing it had been shattered into many pieces, some of which were blown into the adjoining fields. All these pieces he had carefully collected, and proceeding with equal ardour and success to the removal of the matrix from the fossils, he succeeded after a month's labour in exposing them to view, and in fitting the fragments to their proper places.

This specimen is now in the British Museum.

Many other specimens of detached bones, including vertebræ or parts of the back-bone, especially that part resting on the hind limbs, and called the "pelvis," bones of the limbs, down to those

that supported the claws, together with jaws and teeth, which have since been successively discovered, have enabled anatomists to reconstruct the extinct *Iguanodon*, and have proved it to have been a herbivorous reptile, of colossal dimensions, analogous to the diminutive *Iguana* in the form of its teeth, but belonging to a distinct and higher order of reptiles, more akin to the crocodiles. The same rich materials, selecting the largest of the bones as a standard, have served for the present restorations (Nos. 4 and 5) of the animal, as when alive : all the parts being kept in just proportion to the standard bones, and the whole being thus brought to the following dimensions :—

Total length, from the nose or muzzle to the end	
of the tail	34 feet 9 inches.
Greatest girth of the trunk	20 „ 5 „
Length of the head	3 „ 6 „
Length of the tail	15 „ 6 „

The character of the scales is conjectural, and the horn more than doubtful, though attributed to the *Iguanodon* by Dr. Mantell and most geologists.

This animal probably lived near estuaries and rivers, and may have derived its food from the *Clathraria*, *Zamia*, *Cycades*, and other extinct trees, of which the fossil remains abound in the same formations as those yielding the bones and teeth of the *Iguanodon*.

These formations are the Wealden and the Neocomian or greensand : the localities in which the remains of the *Iguanodon* have been principally found, are the Weald of Kent and Sussex : Horsham, in Sussex ; Maidstone, in Kent ; and the Isle of Wight.

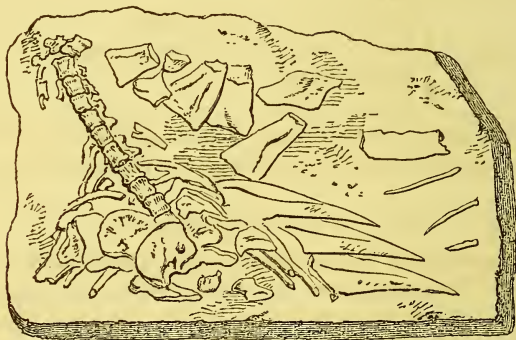
Restorations of the *Cycas* and *Zamia* are placed, with the *Iguanodon*, on the Wealden division of the Secondary Island.

No. 6.—THE HYLÆOSAURUS. (*Hylæosaurus Owenii*.)

The animal, so called by its discoverer, Dr. Mantell, belongs to the same highly organised order of the class of reptiles as the *Iguanodon*, that, viz., which was characterised by a longer and stronger sacrum and pelvis, and by larger limbs than the reptiles of the present day possess ; they were accordingly better fitted for progression on dry land, and probably carried their body higher and more freely above the surface of the ground.

Visiting, in the summer of 1832, a quarry in Tilgate Forest, Dr. Mantell had his attention attracted to some fragments of a large mass of stone, which had recently been broken up, and which exhibited traces of numerous pieces of bone. The portions of the rock, which admitted of being restored together, were cemented, and then the rock was chiselled from the fossil bones, which consisted of part of the back-bone or vertebral column, some ribs, the shoulder bones called scapula and coracoid, and numerous long angular bones or spines which seemed to have supported a lofty serrated or jagged crest, extended along the middle of the back, as in some of the small existing lizards, *e.g.*, the Iguana : cut No. 6. Many small dermal bones were also found, which indicate the *Hylæosaurus* to have been covered by hard tuberculate scales, like those of some of the Australian lizards, called *Cyclodus*.

This character of the skin, and the serrated crest, are accurately given in the restoration, the major part of which, however, is necessarily at present conjectural, and carried out according to the general analogies of the saurian form. The size is indicated with more certainty according to the proportions of the known vertebræ and other bones.



No. 6. Diagram of the Slab containing the Bones of *Hylæosaurus*.

THE OOLITE.

THE division of the secondary formations, called "Oolite," takes its name from the most characteristic of its constituents, which is a variety of limestone composed of numerous small grains, resembling the "roe" or eggs of a fish, whence the term, (from the Greek *oon*, an egg, *lithos*, a stone). The oolite, however, includes a great series of beds of marine origin, which, with an average breadth of thirty miles, extend across England, from Yorkshire in the north-east to Dorsetshire in the south-west.

The oolite series lies below the Wealden, and where this is wanting, below the chalk, and consists of the following subdivisions, succeeding each other in the descending order :—

OOLITE.

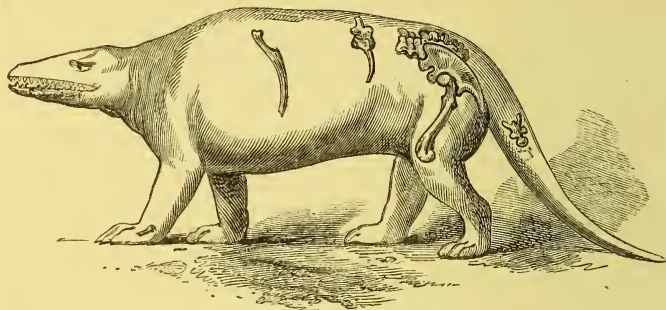
Upper.	{	Portland stone and sand.
	{	Kimmeridge clay.
Middle.	{	Coral rag.
	{	Oxford clay.
Lower.	{	Cornbrash and forest marble.
	{	Great oolite and Stonesfield slate.
	{	Fuller's earth.
	{	Inferior oolite.

Upon the portion of the island representing the oolite series, the most conspicuous of the restored animals of that period is—

No. 7.—THE MEGALOSAURUS.

The Megalosaurus, as its name implies (compounded by its discoverer, Dr. Buckland, from the Greek *megas*, great, and *sauros*, lizard), was a lizard-like reptile of great size, "of which," writes Dr. Buckland, "although no skeleton has yet been found entire, so many perfect bones and teeth have been discovered in the same quarries, that we are nearly as well acquainted with the form and dimensions of the limbs as if they had been found together in a single block of stone."

The restoration of the animal has been accordingly effected, agreeably with the proportions of the known parts of the skeleton, and in harmony with the general characters of the order of reptiles to which the *Megalosaurus* belonged. This order—the Dinosauria (Gr. *deinos*, terribly great *sauros*, a lizard)—is that to which the two foregoing huge reptiles of the Wealden series belong, viz., the *Iguanodon* and *Hylæosaurus*, and is characterised



No. 7. *Megalosaurus*.

by the modifications already mentioned, that fitted them for more efficient progression upon dry land. The *Iguanodon* represented the herbivorous section of the order, the *Hylæosaurus* appears, from its teeth, to have been a mixed feeder, but the *Megalosaurus* was decidedly carnivorous, and, probably, waged a deadly war against its less destructively endowed congeners and contemporaries.

Baron Cuvier estimated the *Megalosaurus* to have been about fifty feet in length ; my own calculations, founded on more complete evidence than had been at the Baron's command, reduce its size to about thirty-five feet.* but with the superior proportional height and capacity of trunk, as contrasted with the largest existing crocodiles, even that length gives a most formidable character to this extinct predatory reptile.

As the thigh-bone (*femur*) and leg-bone (*tibia*) measure each nearly three feet, the entire hind-leg, allowing for the cartilages of the joints, must have attained a length of two yards : a bone of the

* "Report of British Fossil Reptiles." 1841, p. 110.

foot (metatarsal) thirteen inches long, indicates that part, with the toes and claws entire, to have been at least three feet in length. The form of the teeth shows the *Megalosaurus* to have been strictly carnivorous, and viewed as instruments for providing food for so enormous a reptile, the teeth were fearfully fitted to the destructive office for which they were designed. They have compressed conical sharp-pointed crowns, with cutting and finely serrated anterior and posterior edges; they appear straight, as seen when they had just protruded from the socket, but become bent slightly backwards in the progress of growth, and the fore part of the crown, below the summit, becomes thick and convex.

A minute and interesting description of these teeth will be found in Dr. Buckland's admirable "*Bridgewater Treatise*" (vol. i. p. 238), from which he concludes that the teeth of the *Megalosaurus* present "a combination of contrivances analogous to those which human ingenuity has adopted in the construction of the knife, the sabre, and the saw." The fossils which brought to light the former existence of this most formidable reptile, were discovered in 1823, in the oolitic slate of Stonesfield, near Oxford, and were described by Dr. Buckland, in the volume of the "*Geological Transactions*" for the year 1824.

Remains of the *Megalosaurus* have since been discovered in the "Bath oolite," which is immediately below the Stonesfield slate, and in the "Cornbrash," which lies above it. Vertebrae, teeth, and some bones of the extremities have been discovered in the Wealden of Tilgate Forest, Kent, and in the ferruginous sand, of the same age, near Cuckfield, in Sussex. Remains of the *Megalosaurus* also occur in the Purbeck limestone at Swanage Bay, and in the oolite in the neighbourhood of Malton, in Yorkshire.

Mr. Waterhouse Hawkins's restoration, according to the proportions calculated from the largest portions of fossil bones of the *Megalosaurus* hitherto obtained, yields a total length of the animal, from the muzzle to the end of the tail, of thirty-seven feet; the length of the head being five feet, the length of the tail fifteen feet; and the greatest girth of the body twenty-two feet six inches.

Nos. 8 & 9.—PTERODACTYLES OF THE OOLITE.

To the right of the *Hylæosaurus*, on the rock representing the greater oolite formation, are restorations of species of *Pterodactyle* (*Pterodactylus Bucklandi*, No. 9), smaller than and distinct from those of the chalk formations. The remains of Buckland's *Pterodactyle* are found pretty abundantly in the oolitic slate of Stonesfield, near Oxford.

Nos. 10 & 11.—TELEOSAURUS.

On the shore beneath the overhanging cliff of oolitic rock are two restorations, Nos. 10 and 11, of a large extinct kind of crocodile, to which the long and slender-jawed crocodile of the Ganges, called "Gaviâl" or "Gharriâl" by the Hindoos, offers the nearest resemblance at the present day. Remains of the ancient extinct British gavials have been found in most of the localities where the oolitic formations occur, and very abundantly in the lias cliffs near Whitby, in Yorkshire. The name *Teleosaurus* (*telos*, the end, *sauros*, a lizard), was compounded from the Greek by Professor Geoffroy St. Hilaire, for a species of these fossil gavials, found by him in the oolite stone at Caen, in Normandy, and has reference to his belief that they formed one—the earliest—extreme of the crocodilian series, as this series has been successively developed in the course of time on our planet.

The jaws are armed with numerous long, slender, sharp-pointed, slightly curved teeth, indicating that they preyed on fishes, and the young or weaker individuals of co-existing reptiles. The nostril is situated more at the end of the upper jaw than in the modern gaviâl: the fore-limbs are shorter, and the hind ones longer and stronger than in the gaviâl, which indicates that the *Teleosaur* was a better swimmer; the vertebræ or bones of the back are united by slightly concave surfaces, not interlocked by cup and ball joints as in the modern crocodiles, whence it would seem that the *Teleosaur* lived more habitually in the water, and less seldom moved on dry land; and, as its fossil remains have been hitherto found only in the sedimentary deposits from the sea, it may be inferred that it was more strictly marine than the crocodile of the Ganges.

The first specimen of a Teleosaur that was brought to light was from the "alum-schale" which forms one layer of the lofty lias cliffs of the Yorkshire coast, near Whitby. A brief description, and figures, of this incomplete fossil skeleton were published by Messrs. Wooller and Chapman, in separate communications, in the 50th volume of the "Philosophical Transactions," in 1758. Captain Chapman observes, "it seems to have been an alligator;" and Mr. Wooller thought "it resembled in every respect the Gangetic gavial." Thus, nearly a century ago, the true nature of the fossil was almost rightly understood, and various were the theories then broached to account for the occurrence of a supposed Gangetic reptile in a petrified state in the cliffs of Yorkshire. It has required the subsequent progress of comparative anatomy to determine, as by the characters above defined, the essential distinction of the Teleosaur from all known existing forms of crocodilian reptiles.

Very abundant remains, and several species, of the extinct genus have been subsequently discovered: but always in the oolitic and liassic formations of the secondary series of rocks.

The oolitic group of rocks are very rich in remains of both plants and animals: many reptiles of genera and species distinct from those here restored have been recognised and determined by portions of the skeleton. Extremely numerous are the remains of fishes, chiefly of an almost extinct order (*Ganoidei*), characterised by hard, shining, enamelled scales. But the most remarkable fossils are those which indisputably prove the existence, during the period of the "Great" or "Lower Oolite," of insectivorous and marsupial mammalia—i.e., of warm-blood quadrupeds, which, like the shrew or hedgehog, fed on insects, and, like the opossum, had a pouch for the transport of the young. The lower jaw of one of these earliest known examples of the mammalian class, found in the Stonesfield slate, near Oxford, may be seen at the British Museum, to which it was presented by J. W. Broderip, Esq., F.R.S., by whom it was described in the "Zoological Journal," vol. iii., p. 408.

It is interesting to observe that the marsupial genera, to which the above fossil quadruped, called *Phascolotherium*, was most nearly allied, are now confined to New South Wales and Van

Diemen's Land ; since it is in the Australian seas that is found the *Cestracion*, a cartilaginous fish which has teeth that are most like those fossil teeth called *Acrodus* and *Psammodus*, so common in the oolite. In the same Australian seas, also, near the shore, the beautiful shell-fish called *Trigonia* is found living, of which genus many fossil species occur in the Stonesfield slate. Moreover, the Araucarian pines are now abundant, together with ferns, in Australia, as they were in Europe in the oolitic period.

THE LIAS.

"LIAS" is an English provincial name adopted in geology, and applied to a formation of limestone, marl, and petrified clay, which forms the base of the oolite, or immediately underlies that division of secondary rocks. The lias has been traced throughout a great part of Europe, forming beds of a thickness varying from 500 to 1000 feet of the above-mentioned substances, which have been gradually deposited from a sea of corresponding extent and direction. The lias abounds with marine shells of extinct species, and with remains of fishes that were clad with large and hard shining scales. Of the higher or air-breathing animals of that period, the most characteristic were the

ENALIOSAURIA.

The creatures called Enaliosauria or Sea-lizards (from the Greek *enalios*, of the sea, and *sauros*, lizard), were vertebrate animals, or had back bones, breathed the air like land quadrupeds, but were cold-blooded, or of a low temperature, like crocodiles and other reptiles. The proof that the Enaliosaurs respired atmospheric air immediately, and did not breathe water by means of gills like fishes, is afforded by the absence of the bony framework of the gill apparatus, and by the presence, position, and structure of the air passages leading from the nostrils, and also by the bony mechanism of the capacious chest or thoracic-abdominal cavity: all of which characters have been demonstrated by their fossil skeletons. With these characters the Sea-lizards combined the presence of two pairs of limbs shaped like fins, and adapted for swimming.

The Enaliosauria offer two principal modifications of their anatomical, and especially their bony, structure, of which the two kinds grouped together under the respective names of Ichthyosaurus and Plesiosaurus are the examples.

THE ICHTHYOSAURUS.

The genus Ichthyosaurus includes many species: of which three

of the best known and most remarkable have been selected for restoration to illustrate this most singular of the extinct forms of animal life.

The name (from the Greek *ichthys*, a fish, and *sauros*, a lizard) indicates the closer affinity of the Ichthyosaur, as compared with the Plesiosaur, to the class of fishes. The Ichthyosaurs are remarkable for the shortness of the neck and the equality of the width of the back of the head with the front of the chest, impressing the observer of the fossil skeleton with a conviction that the ancient animal must have resembled the whale tribe and the fishes in the absence of any intervening constriction or "neck."

This close approximation in the Ichthyosaurs to the form of the most strictly aquatic back-boned (vertebrate) animals of the existing creation is accompanied by an important modification of the surfaces forming the joints of the back-bone, each of which surfaces is hollow, leading to the inference that they were originally connected together by an elastic bag, or "capsule," filled with fluid—a structure which prevails in the class of fishes, but not in any of the whale or porpoise tribe, nor in any, save a few of the very lowest and most fish-like, of the existing reptiles.

With the above modifications of the head, trunk, and limbs, in relation to swimming, there co-exist corresponding modifications of the tail. The bones of this part are much more numerous than in the Plesiosaurs, and the entire tail is consequently longer; but it does not show any of those modifications that characterise the bony support of the tail in fishes. The numerous "caudal vertebræ" of the Ichthyosaurus gradually decrease in size to the end of the tail, where they assume a compressed form, or are flattened from side to side, and thus the tail instead of being short and broad, as in fishes, is lengthened out as in crocodiles.

The very frequent occurrence of a fracture of the tail, about one fourth of the way from its extremity, in well-preserved and entire fossil skeletons, is owing to that proportion of the end of the tail having supported a tail-fin. The only evidence which the fossil skeleton of a whale would yield of the powerful horizontal tail-fin characteristic of the living animal, is the depressed or horizontally flattened form of the bones supporting such fin. It is inferred, therefore, from the corresponding bones

of the Ichthyosaurus being flattened from side to side, that it possessed a tegumentary tail-fin expanded in the vertical direction. The shape of a fin composed of such perishable material is of course conjectural, but from analogies, not necessary here to further enlarge upon, it was probably like, or nearly like, that which the able artist engaged in the restoration of the entire form of the animal has given to it. Thus, in the construction of the principal swimming-organ of the Ichthyosaurus we may trace, as in other parts of its structure, a combination of mammalian (beast-like), saurian (lizard-like), and piscine (fish-like) peculiarities. In its great length and gradual diminution we perceive its saurian character ; the tegumentary nature of the fin, unsustained by bony fin-rays, bespeaks its affinity to the same part in the mammalian whales and porpoises ; whilst its vertical position makes it closely resemble the tail-fin of the fish.

The horizontality of the tail-fin of the whale tribe is essentially connected with their necessities as warm-blooded animals breathing atmospheric air ; without this means of displacing a mass of water in the vertical direction, the head of the whale could not be brought with the required rapidity to the surface to respire ; but the Ichthyosaurs, not being warm-blooded, or quick breathers, would not need to bring their head to the surface so frequently, or so rapidly, as the whale ; and, moreover, a compensation for the want of horizontality of their tail-fin was provided by the addition of a pair of hind-paddles, which are not present in the whale tribe. The vertical fin was a more efficient organ in the rapid cleaving of the liquid element, when the Ichthyosaurs were in pursuit of their prey, or escaping from an enemy.

That the Ichthyosaurs occasionally sought the shores, crawled on the strand, and basked in the sunshine, may be inferred from the bony structure connected with their fore-fins, which does not exist in any porpoise, dolphin, grampus, or whale ; and for want of which, chiefly, those warm-blooded, air-breathing, marine animals are so helpless when left high and dry on the sands : the structure in question in the Ichthyosaur is a strong osseous arch, inverted and spanning across beneath the chest from one shoulder-joint to the other ; and what is most remarkable in the structure of this "scapular" arch, as it is called, is, that it closely resembles, in the number,

shape, and disposition of its bones, the same part in the singular aquatic mammalian quadruped of Australia, called *Ornithorhynchus*, *Platypus*, and Duck-mole. The Ichthyosaurs, when so visiting the shore, either for sleep, or procreation, would lie, or crawl prostrate, or with the belly resting or dragging on the ground.

The most extraordinary feature of the head was the enormous magnitude of the eye ; and from the quantity of light admitted by the expanded pupil it must have possessed great powers of vision, especially in the dusk. It is not uncommon to find in front of the orbit (cavity for the eye), in fossil skulls, a circular series of petrified thin bony plates, ranged round a central aperture, where the pupil of the eye was placed. The eyes of many fishes are defended by a bony covering consisting of two pieces ; but a compound circle of overlapping plates is now found only in the eyes of turtles, tortoises, lizards, and birds. This curious apparatus of bony plates would aid in protecting the eyeball from the waves of the sea when the Ichthyosaurus rose to the surface, and from the pressure of the dense element when it dived to great depths ; and they show, writes Dr. Buckland,* “that the enormous eye, of which they formed the front, was an optical instrument of varied and prodigious power, enabling the Ichthyosaurus to descry its prey at great or little distances, in the obscurity of night, and in the depths of the sea.”

Of no extinct reptile are the materials for a complete and exact restoration more abundant and satisfactory than of the Ichthyosaurus they plainly show that its general external figure must have been that of a huge predatory abdominal fish, with a longer tail, and a smaller tail-fin : scale-less, moreover, and covered by a smooth, or finely wrinkled skin analogous to that of the whale tribe.

The mouth was wide, and the jaws long, and armed with numerous pointed teeth, indicative of a predatory and carnivorous nature in all the species ; but these differed from one another in regard to the relative strength of the jaws, and the relative size and length of the teeth.

Masses of masticated bones and scales of extinct fishes, that lived in the same seas and at the same period as the Ichthyo-

* Op. cit., p. 174.

saurus, have been found under the ribs of fossil specimens, in the situation where the stomach of the animal was placed ; smaller, harder, and more digested masses, containing also fish-bones and scales have been found, bearing the impression of the structure of the internal surface of the intestine of the great predatory sea-lizard. These digested masses are called “coprolites.”

In tracing the evidences of creative power from the earlier to the later formations of the earth's crust, remains of the *Ichthyosaurus* are first found in the lower lias, and occur, more or less abundantly, through all the superincumbent secondary strata up to, and inclusive of, the chalk formations. They are most numerous in the lias and oolite, and the largest and most characteristic species have been found in these formations.

No. 12.—*ICHTHYOSAURUS PLATYODON*.

This most gigantic species, so called on account of the crown of the tooth being more flattened than in other species, and having sharp edges, as well as a sharp point, was first discovered in the lias of Lyme Regis, in Dorsetshire. Fossil remains now in the British Museum, and in the museum of the Geological Society, fully bear out the dimensions exhibited by the restoration of the animal as seen basking on the shore between the two specimens of Long-necked Plesiosaurs. The head of this species is relatively larger in proportion to the trunk, than in the *Ichthyosaurus communis* or *Ichthyosaurus tenuirostris*: the lower jaw is remarkably massive and powerful, and projects backwards beyond the joint, as far as it does in the crocodile. In the skull of an individual of this species, preserved in the apartments of the Geological Society of London, the cavity for the eye, or orbit, measures, in its long diameter, fourteen inches. The fore and hind paddles are large and of equal size.

The lias of the valley of Lyme Regis, Dorsetshire, is the chief grave-yard of the *Ichthyosaurus platyodon* ; but its remains are pretty widely distributed. They have been found in the lias of Glastonbury, of Bristol, of Scarborough and Whitby, and of Bitton, in Gloucestershire ; some vertebræ, apparently of this species, have likewise been found in the lias at Ohmden, in Germany.

No. 13.—*ICHTHYOSAURUS TENUIROSTRIS*.

Behind the *Ichthyosaurus platyodon*, is placed the restoration of the *Ichthyosaurus tenuirostris*, or Slender-snouted Fish-lizard. The most striking peculiarity of this species is the great length and slenderness of the jaw-bones, which, in combination with the large eye-sockets and flattened cranium, give to the entire skull a form which resembles that of a gigantic snipe or woodcock, with the bill armed with teeth. These weapons, in the present species, are relatively more numerous, smaller, and more sharply pointed than in the foregoing, and indicate that the *Ichthyosaurus tenuirostris* preyed on a smaller kind of fish. The fore-paddles are larger than the hind ones. In the museum of the Philosophical Institution, at Bristol, there is an almost entire skeleton of the present species which measures thirteen feet in length. It was discovered in the lias of Lyme Regis. Portions of jaws and other parts of the skeletons of larger individuals have been found fossil in the lias near Bristol, at Barrow-on-Soar, in Leicestershire, and at Stratford-on-Avon. The *Ichthyosaurus tenuirostris* has also left its remains in the lias formation at Boll and Amburg, in Wirtemberg, Germany.

No. 14.—*ICHTHYOSAURUS COMMUNIS*.

Of this species, which was the most "common," when first discovered in 1824, but which has since been surpassed by other species in regard to the known number of individuals, the head is restored, as protruded from the water, to the right of the foregoing species.

The *Ichthyosaurus communis* is characterised by its relatively large teeth, with expanded, deeply-grooved bases, and round conical furrowed crowns; the upper jaw contains, on each side, from forty to fifty of such teeth. The fore-paddles are three times larger than the hind ones. With respect to the size which it attained, the *Ichthyosaurus communis* seems only to be second to the *Ichthyosaurus platyodon*. In the museum of the Earl of Enniskillen, there is a fossil skull of the *Ichthyosaurus communis* which measures, in length, two feet nine inches, indicating an animal of at least twenty feet in length.

PLESIOSAURUS.

The discovery of this genus forms one of the most important additions that geology has made to comparative anatomy. Baron Cuvier deemed "its structure to have been the most singular, and its characters the most monstrous, that had been yet discovered amid the ruins of a former world." To the head of a lizard it united the teeth of a crocodile, a neck of enormous length, resembling the body of a serpent, a trunk and tail having the proportions of an ordinary quadruped, the ribs of a chameleon, and the paddles of a whale. "Such," writes Dr. Buckland, "are the strange combinations of form and structure in the Plesiosaurus, a genus, the remains of which, after interment for thousands of years amidst the wreck of millions of extinct inhabitants of the ancient earth, are at length recalled to light by the researches of the geologist, and submitted to our examination, in nearly as perfect a state as the bones of species that are now existing upon the earth." (Op. cit., vol. v. p. 203).

The first remains of this animal were discovered in the lias of Lyme Regis, about the year 1823, and formed the subject of the paper by the Rev. Mr. Conybeare (now Dean of Llandaff), and Mr. (now Sir Henry) De la Beche, in which the genus was established and named Plesiosaurus (from the Greek words, *plesios* and *sauros*, signifying "near" or "allied to," and "lizard"), because the authors saw that it was more nearly allied to the lizard than was the Ichthyosaurus from the same formation.

The entire and undisturbed skeletons of several individuals, of different species, have since been discovered, fully confirming the sagacious restorations by the original discoverers of the *Plesiosaurus*. Of these species three have been selected as the subjects of Mr. Waterhouse Hawkins's reconstructions and representations of the living form of the strange reptiles.

No. 15.—PLESIOSAURUS MACROCEPHALUS.

The first of these has been called, from the relatively larger size of the head, the *Plesiosaurus macrocephalus* (No. 15), (Gr. *macro*, long, *cephale*, head). The entire length of the animal, as indicated by the largest remains, and as given in the restoration, is eighteen

feet, the length of the head being two feet, that of the neck six feet ; the greatest girth of the body yields seven feet.



No. 15. *Plesiosaurus macrocephalus*.

Although Baron Cuvier and Dr. Buckland both rightly allude to the resemblance of the fins or paddles of the Plesiosaur to those of the whale, yet this most remarkable difference must be borne in mind, that, whereas the whale tribe have never more than one pair of fins, the Plesiosaurs have always two pairs, answering to the fore and hind limbs of land quadrupeds ; and the fore-pair of fins, corresponding to those in the whale, differed by being more firmly articulated, through the medium of collar-bones (clavicles), and of two other very broad and strong bones (called coracoids), to the trunk (thorax), whereby they were the better enabled to move the animal upon dry land.

Remains of the *Plesiosaurus macrocephalus* have been discovered in the lias of Lyne Regis, in Dorsetshire, and of Weston, in Somersetshire.

No. 16.—PLESIOSAURUS DOLICHODEIRUS.

Further to the left, on the shore of the Secondary Island, is a restoration of the *Plesiosaurus dolichodeirus*, or Long-necked Plesiosaurus (No. 16). The head in this remarkable species is smaller, and

the neck proportionally longer than in the *Plesiosaurus macrocephalus*. The remains of the Long-necked Plesiosaur have been found chiefly at Lyme Regis, in Dorsetshire. The well known specimen of an almost entire skeleton, formerly in the possession of His Grace the Duke of Buckingham, is now in the British Museum.

NO. 17.—PLESIOSAURUS HAWKINSII.

The most perfect skeletons of the *Plesiosaurus* are those that have been wrought out of the lias at Street, near Glastonbury, by Mr. Thomas Hawkins, F.G.S., and which have been purchased by the trustees of the British Museum. A restoration is given by Mr. Waterhouse Hawkins, at No. 17, of a species with characters somewhat intermediate between the Large-headed and Long-necked Plesiosaurs, and which has been called, after its discoverer, *Plesiosaurus Hawkinsii*.

The Plesiosaurs breathed air like the existing crocodiles and the whale tribe, and appear to have lived in shallow seas and estuaries. That the Long-necked Sea-lizard was aquatic is evident from the form of its paddles; and that it was marine is almost equally so, from the remains with which its fossils are universally associated; that it may have occasionally visited the shore, the resemblance of its extremities to those of a turtle leads us to conjecture; its motion, however, must have been very awkward on land; its long neck must have impeded its progress through the water, presenting a striking contrast to the organisation which so admirably adapted the *Ichthyosaurus* to cut its swift course through the waves. "May it not, therefore, be concluded that it swam upon, or near the surface," asks its accomplished discoverer, "arching back its long neck like a swan, and occasionally darting it down at the fish that happened to float within its reach? It may perhaps have lurked in shoal-water along the coast, concealed among the sea-weed, and, raising its nostrils to a level with the surface from a considerable depth, may have found a secure retreat from the assaults of dangerous enemies; while the length and flexibility of its neck may have compensated for the want of strength in its jaws, and its incapacity for swift motion through the water, by the sudden-

ness and agility of the attack which it enabled it to make on every animal fitted for its prey which came within its reach." *

For the Secondary Island three species of the *Plesiosaurus* have been restored, the *Plesiosaurus macrocephalus*, the *Plesiosaurus dolichodeirus* (Gr. *dolichos*, long, *deire*, neck), and the *Plesiosaurus Hawkinsii*. The name "long-necked" was given to the second of these species before it was known that many other species with long and slender necks had existed in the seas of the same ancient period : the third species is named after Mr. Thomas Hawkins, F.G.S., the gentleman by whose patience, zeal, and skill, the British Museum has been enriched with so many entire skeletons of these most extraordinary extinct sea-lizards.

The remains of all these species occur in the lias at Lyme Regis, and at Street, near Glastonbury ; but the *Plesiosaurus Hawkinsii* is the most abundant in the latter locality.

* "Transactions of the Geological Society," Second Series, vi. 503. 1841.



NEW RED SANDSTONE.

“TRIAS” is an arbitrary term applied in geology to the upper division of a vast series of red loams, shales, and sandstones, interposed between the lias and the coal, in the midland and western counties of England. This series is collectively called the “New Red Sandstone formation,” to distinguish it from the “Old Red Sandstone formation,” of similar or identical mineral character, which lies immediately beneath the coal.

The animals which have been restored and placed on the lowest formation of the Secondary Island, are peculiar to the “triassic,” or upper division of the “New Red Sandstone” series, which division consists, in England, of saliferous (salt-including) shales and sandstones, from 1000 to 1500 feet thick in Lancashire and Cheshire, answering to the formation called “Keuper-sandstone” by the German geologists; and of sandstone and quartzose conglomerate of 600 feet in thickness, answering to the German “Bunter-sandstone.”

The largest and most characteristic animals of the trias are reptiles of the order

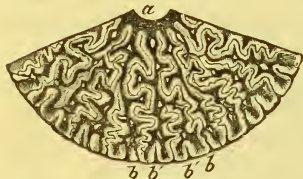
BATRACHIA.

The name of this order is from the Greek word *batrachos*, signifying a frog: and the order is represented in the present animal-population of England by a few diminutive species of frogs, toads, and newts, or water-salamanders. But, at the period of the deposition of the new red sandstone, in the present counties of Warwick and Cheshire, the shores of the ancient sea, which were then formed by that sandy deposit, were trodden by reptiles, having the essential bony characters of the Batrachia, but combining these with other bony characters of crocodiles and lizards; and exhibiting both under a bulk which is made manifest by the restoration of the largest known species, (No. 16), occupying the

An entire skull of the largest species discovered in the new red sandstones of Wurtemberg ; a lower jaw of the same species found in the same formation in Warwickshire ; some vertebræ, and a few fragments of bones of the limbs, have served, with the indications of size and shape of the trunk of the animal yielded by the series of consecutive foot-prints, as the basis of the restoration of the *Labyrinthodon salamandroides*, in the Secondary Island. It is to be understood, however, that, with the exception of the head, the form of the animal is necessarily more or less conjectural.

Nos. 19 & 20.—LABYRINTHODON PACHYGNATHUS.

This name, signifying the Thick-jawed Labyrinthodon, was given by its discoverer to a species of these singular Batrachia, found in the new red sandstone of Warwickshire, and which bears to the largest species the proportion exhibited by the head and fore-part of the body, as emerging from the water, for which parts alone the fossils hitherto discovered justify the restoration.*



Nos. 19 & 20. Section of Tooth of Labyrinthodon.
a Pulp-cavity: b b inflected folds of ossified capsule of tooth.

Nos. 21 & 22.—DICYNODON.

In 1844 Mr. Andrew G. Bain, who had been employed in the construction of military roads in the colony of the Cape of Good Hope, discovered, in the tract of country extending northwards from the county of Albany, about 450 miles east of Cape Town, several nodules or lumps of a kind of sandstone, which, when broken, displayed, in most instances, evidences of fossil bones, and usually of a skull with two large projecting teeth. Accordingly, these evidences of ancient animal life in South Africa were first notified to English geologists by Mr. Bain under the name of "Bidentals ;" and the specimens transmitted by him were sub-

* Conybeare, Geol. Trans., i. 388.

mitted at his request to Professor Owen for examination. The results of the comparisons thereupon instituted went to show that there had formerly existed in South Africa, and from geological evidence, probably, in a great salt-water lake or inland sea, since converted into dry land, a race of reptilian animals presenting in the construction of their skull characters of the crocodile, the tortoise, and the lizard, coupled with the presence of a pair of huge sharp-pointed tusks, growing downwards, one from each side of the upper jaw, like the tusks of the mammalian morse or walrus. No other kind of teeth were developed in these singular animals : the lower jaw was armed, as in the tortoise, by a trenchant sheath of horn. Some bones of the back, or vertebræ, by the hollowness of the co-adapted articular surfaces, indicate these reptiles to have been good swimmers, and probably to have habitually existed in water ; but the construction of the bony passages of the nostrils proves that they must have come to the surface to breathe air.

Some extinct plants allied to the *Lepidodendron*, with other fossils, render it probable that the sandstones containing the *Dicynodont* reptiles were of the same geological age as those that have revealed the remains of the *Labyrinthodonts* in Europe.

The generic name *Dicynodon* is from the Greek words signifying "two tusks or canine teeth." Three species of this genus have been demonstrated from the fossils transmitted by Mr. Bain.

The *Dicynodon lacerticeps*, or Lizard-headed *Dicynodon*, attained the bulk of a walrus ; the form of the head and tusks is correctly given in the restoration (No. 21) ; the trunk has been added conjecturally, to illustrate the strange combination of characters manifested in the head.

A second species, with a head so formed as to have given the animal somewhat of the physiognomy of an owl, has been partially restored at No. 22.



No. 8. Dinornis.





